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A

DESCRIPTIVE CATALOGUE

OF THE

PAINTINGS, STATUES, &c.,

IN THE

INDIA OFFICE.

BY

WILLIAM FOSTER, C.I.E.

FIFTH EDITION.

LONDON:
PRINTED BY HIS MAJESTY'S STATIONERY OFFICE FOR THE INDIA OFFICE.

1924.

Price 2s. 6d.

ART TREASURES AT THE INDIA OFFICE.

Times —— 1-11-24

HISTORICAL PAINTINGS AND STATUES.

Few passers-by in Whitehall can be aware of the large extent to which the India Office is a treasure-house of fine art. A descriptive catalogue of the paintings, statues, etc., of the Office, has been revised by the historiographer to the Secretary of State, Mr. William Foster, by whom it was originally prepared and is now available through the Stationery Office (price 2s. 6d.). It contains nearly 600 entries of pictures and statues, and mentions many articles of artistic and historical interest, such as the early Chippendale chair now used by the Secretary of State at meetings of the India Council, and formerly the seat of the chairman of the East India Company; Tipu Sultan's Koran; and numerous unframed drawings and prints.

The Council Room is adorned with Romney's full-length Warren Hastings, Sir Joshua Reynolds's Major-General Stringer Lawrence, and Robert Home's Earl of Mornington (afterwards Marquess Wellesley). During a recent cleaning, the portrait of Lieutenant-General Sir Eyre Coote was found to have on it the date 1783 and a monogram reading apparently "J.T.S." This suggests that it was painted by John Thomas Seton, who was never in India and must therefore have based the work on such material as was available in the absence of the original.

There are in the Office complete collections of etchings or photographs of all past Secretaries of State, Viceroys, and Permanent Under Secretaries. Among the many historical scenes portrayed on the walls is Benjamin West's painting of Shah Alam (the Great Mogul) conveying the grant of the Diwani (or fiscal administration) of Bengal, Behar, and Orissa to Clive. Another by Edward Penny depicts the great pro-Consul receiving from the Nawab of Bengal the grant of a sum of money which was applied to establish Lord Clive's Fund for Disabled Soldiers.

From the Library of
Frank Simpson

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The India Office and Its Treasures.

The new edition of the descriptive catalogue of the paintings, statuary, engravings, &c., housed in the India Office, is a most interesting publication, well worth the half-crown charged for it at the Stationery Office. Mr. William Foster, historiographer to the Secretary of State, who originally prepared the catalogue, is also responsible for its revision, a task which he has completed most successfully. There are several excellent portraits in the Council Room, including the "Warren Hastings" which was identified as a Romney by Mr. William Roberts; "Major-General Stringer Lawrence," by Sir Joshua Reynolds; "The Earl of Mornington (afterwards Marquess Wellesley)," by Robert Home; and "Lieutenant-General Sir Eyre Coote," signed and dated "J.T.S. 1783," and ascribed to John Thomas Seton, who, however, was never in India. It is thought that, after Coote's death in 1783, Seton may have produced the portrait from any available material, just as Lawrence painted his portrait of Pitt (who never sat to him), mainly from the fine bust by Nollekens and Hoppner's portrait of the statesman. Zoffany, Sir William Beechey, and Thomas Hudson, who, in 1750, painted the portrait of "William Davis" which hangs in Room 105, also are represented.

Among the historical scenes and statuary are the "Shah Alam (the Great Mogul) conveying the Grant of the Diwani to Lord Clive," by Benjamin West, Edward Penny's "Lord Clive receiving from the Nawab of Bengal the Grant of a Sum of Money which was applied to establish the Fund for Disabled Officers and Soldiers, known as Lord Clive's Fund," a statue of "The Marquess of Cornwall, 1793," by John Bacon, and one of "Sir Eyre Coote," by Thomas Banks. Complete collections of engravings or photographs of all past Secretaries of State, Viceroys, and Permanent Under Secretaries add value to the art treasures of the India Office.

Battle of the Styles.

To make room for the India Office, there had to be cleared away dingy thoroughfares such as Fludyer-street (named after the [illegible]

tial for theirs committed during the war. There is great indignation in German Nationalist circles over the occurrence. (p. 9.)

Considerable disquiet is felt in Paris as to the possibility of the city being again flooded, as in January and February. The recent heavy rains have caused many of the tributaries of the Seine to overflow their banks, but experts say there is no need of immediate anxiety for the Capital. Precautionary measures, however, are being taken by the riverain municipal authorities. (p. 6.)

PREFACE.

This catalogue was originally compiled, at the suggestion of Sir George Birdwood, in 1893, and the number of items then enumerated was 204. The attention thus drawn to the collection stimulated the presentation of other pictures, and when, in 1902, a second edition was prepared, the number had risen to nearly three hundred. A third edition appeared four years later, describing 368 items; the fourth (1914) included 477, and in the present issue the figure stands at nearly six hundred.

Since the publication of the 1914 edition, part of the collection has been lent to the High Commissioner for India for the adornment of his offices. These items are enumerated at the end of the present catalogue.

At the request of the Trustees of the National Portrait Gallery, the bust of Sir Herbert Edwardes (No. 132 of the previous catalogue) has been deposited on loan in that collection. In return the Trustees have lent the portrait in oils of Sir Herbert, described below as No. 141.

The present edition contains (Appendix II.) a list of the unframed drawings and prints in the India Office Library relating to India. Only works by European artists have been included. Pending the publication of a complete catalogue, the information thus given may prove of value to those interested in the subject.

A DESCRIPTIVE CATALOGUE OF THE PAINTINGS, STATUES, &c., IN THE INDIA OFFICE. By WILLIAM FOSTER, C.I.E. Fifth Edition. 8½×5½, xv.+127 pp. H.M. Stationery Office. 2s. 6d. *Times Lit. Supt. 6.11.24*

The India Office is richer in sculptured portraiture, external and mural, than any other Government Department in Whitehall; it is also exceptionally well provided with paintings, statues, and historical pictures. These are here described, and the historical and personal associations surrounding them indicated, with the care and exactness of statement which mark all the work of the historiographer to the India Office. The new edition, replacing one brought out just before the War, was needed, for in the past ten years there have been many fresh acquisitions, and in some cases fresh light has been thrown upon the identity of the artists or upon historical events depicted. There are nearly 600 numbered entries. A new appendix gives a list of the unframed drawings and prints by European artists in the Library relating to India. Among new literary treasures is a letter presented this year by Sir Steuart Bayley written in 1732 by an ancestor of his, with whom Clive lived as a boy, lamenting that the future Governor-General of India was "out of measure addicted" to fighting.

ART TREASURES AT TH INDIA OFFICE. *4.11.*

TO THE EDITOR OF THE TIMES

Sir,—The responsibility for the statem that John Thomas Seton was never in In does not rest upon your reviewer, who merely repeating what he found in my ca logue. I welcome the evidence to the c trary now adduced from family papers by Macpherson, though it proves that I wrong. I erred in good company, for the fact of Seton's visit to India seems to have been unknown both to his biographers and to the many writers who have dealt with the subject of British painters in India. Moreover, there is no trace in the official records of his having obtained permission from the Court of Directors to proceed to that country.

The fact now established that Seton was in Calcutta in 1781-83 lends additional interest, not only to the India Office portrait of Sir Eyre Coote, but to the same artist's portrait of Warren Hastings, which was engraved by John Jones and published in 1785. Hitherto it has been doubted whether this picture was painted from life; but the doubt appears now to have be removed.

Yours faithfully,
WILLIAM FOSTER.

India e, S.W., Nov. 5.

PORTRAIT OF CHARLES LAMB. *3.4.25*

Leigh Hunt, who held that there was no good portrait of Lamb, admitted that Henry Meyer's portrait in the India Office was the least unsatisfactory. "There was a general resemblance," he wrote, "to the form and look of the face—what is called by courtesy a 'likeness'—but as to the high and various intellectual characteristics of it, they were wholly wanting, no less than the general and individual expressions; and in their place we had one of those amiable nonentities, so aptly described as 'portrait of a gentleman.'" As a matter of fact, it was under the title of "Portrait of a Gentleman" that the painting was exhibited at the Society of British Art in 1826.—Mr. T. MICHAEL POPE, 18, Hampto road, Twickenham.

A Note on the India Office Building.

An account, however brief, of the artistic contents of the India Office would be incomplete without some reference to the building itself, more especially as the latter is a particularly interesting specimen of the work of one of the best known architects of the last generation. A few notes, therefore, on the history of the building, and a short description of its principal features, may not be unacceptable as a preliminary.

The India Office occupies the south-western portion of the block of Government buildings which lies between Downing Street on the north, King Charles Street on the south, Parliament Street on the east, and St. James's Park on the west, and which includes also the departments of the Secretaries of State for Foreign, Home, and Colonial Affairs. The India Office portion stands on rather more than an acre of ground, with a frontage to King Charles Street of 354 ft. and to the Park of 177 ft. The height of the main building is 95 ft. on the Park side, and somewhat less on the other. The tower rises to 140 ft., while the top of the flagstaff is 190 ft. from the ground.

The history of the building goes back to 1858, when the Act for the Better Government of India (21 and 22 Vict., cap. 106) transferred to a Secretary of State the powers and duties of both the East India Company and the Board of Control, and amalgamated their establishments. For the department thus formed suitable premises had of course to be found. The offices of the Board in Cannon Row (more familiar to a later generation as the home of the Civil Service Commissioners) were far too small for this purpose, while the Company's building in Leadenhall Street—Charles Lamb's "stately house of merchants"—was equally out of the question, owing to its distance from Westminster, where it had been determined that all the public departments should, as far as possible be concentrated, in accordance with a scheme then under consideration. This scheme had originally been one of a very extensive character. It was proposed to buy up all the property between Downing Street and Great George Street on the one side of Parliament Street, and between Richmond Mews and

the Houses of Parliament on the other; the buildings between Parliament Street and King Street (which then extended as far north as Downing Street) were to be taken down, and the space thus cleared was to be thrown into the former thoroughfare. By August 1856, however, with a budget swollen by the cost of the Crimean War, the Government had resolved to content themselves for the present with the area between Downing Street and Charles Street, then occupied by several dingy streets—Fludyer Street, Sayes Alley, Crown Street, Upper Crown Street, Crown Court, and parts of Duke Street and King Street. All these were to be wiped out of existence,* and on the space thus

* With them went a host of historic memories. Fludyer Street (so named from its ground landlord Sir Samuel Fludyer, who as Lord Mayor entertained King George and his consort at the Guildhall in 1761) numbered among its residents Edmund Burke, James Macpherson (of *Ossian* fame), and Sir Charles Bell, the eminent surgeon. In the thirties Harriet Martineau lived here with her aunt, and all literary London thronged to her parties. Originally the street was known as Axe Yard, and contained an inn which was a favourite haunt of Sir William Davenant and his companions. At the time of the Restoration Samuel Pepys had a house here, and he notes in his diary that, returning home on the evening of Charles II.'s coronation, he found "at the further end three great bonfires, and a great many gallants, men and women; and they laid hold of us, and would have us drink the King's health upon our knees, kneeling upon a faggot, which we all did." This scene must have been enacted on part of the site of the present Foreign Office. Titus Oates was also for many years a resident in Axe Yard. In Duke Street lived Bishop Stillingfleet, Archbishop Hutton, Thomas Campbell, William Cobbett, and Dr. Arnold the musician. Here, too, resided Matt Prior in a house which looked down Charles Street; its site is occupied by the steps which lead into the Park. For a time the Admiralty was in that portion of Duke Street afterwards absorbed into Delahay Street; and at a later period the State Paper Office stood at the northern end. In Crown Street lived and died Andrew Kippis, editor of the *Biographia Britannica*. King Street (the remainder of which has now disappeared to make room for the new Education Office) teemed with memories. Among its distinguished residents may be named Edmund Spenser, Lord Howard of Effingham, Thomas Carew the poet, the Earl of Dorset (Charles II.'s witty companion), Oliver Cromwell, and Mrs. Oldfield the actress.

cleared new offices for the Foreign and War Departments were to be erected, the Foreign Office taking the Park end and the War Office the Parliament Street frontage (where now the Home Office stands). By the time that the India Office authorities began to look for a site, the idea of building a new War Office had been abandoned, and it was arranged that the Secretary of State for India should purchase the ground for the purpose of his new offices. As they were to form one building with the new Foreign Office, it was resolved to employ the same architect; and accordingly, on 1st January 1859, Mr. (afterwards Sir) G. Gilbert Scott, whose amended design for the Foreign Office had been accepted by the Government two months before, was formally entrusted with the task of designing the India Office as well. With him was associated, as regards the internal arrangements, Mr. (afterwards Sir) Matthew Digby Wyatt, who was then Clerk of the Works to the Secretary of State for India.

The decision thus come to was in some respects a happy one; but it had the effect of involving the India Office in what became known as the "Battle of the Styles," with the result that a serious delay took place before a commencement could be made with the building. Scott's reputation had been won as a Gothic architect, and his competitive design, as also the amended one prepared a little later, had naturally been for a Gothic building. But the opponents of this style were numerous and influential; the new Houses of Parliament had not given entire satisfaction as regards their internal arrangements, and it was urged that Gothic, in England at all events, was quite unsuited for public buildings. Lord Palmerston, who was then in opposition, lent this view his powerful support, and in a debate which took place on 11th February 1859, declared that the proposal was equivalent to "going back to the dark ages for a building which ought to belong to the times in which we live." However, Lord Derby's Government refused to yield to the pressure brought to bear upon it, and Scott continued his preparations, though well aware of his precarious position. "Digby Wyatt," he says (*Recollections*, p. 184), "though no Goth, held

loyally to our compact, and we went on in a forlorn hope."

But in June 1859 the debate on the Address ended adversely for the Government, and Lord Derby resigned. The new Prime Minister was Lord Palmerston, who quickly showed that he meant to upset the decision of his predecessor. In a debate which took place in Supply on 4th August 1859, he declared that "the Gothic style was wholly unsuited to a public official building, and that, as far as his own opinion went, he should, whether in office or out of office, do all in his power to prevent its being adopted for that purpose." He accordingly sent for Scott and told him, "in a jaunty manner," that he must prepare a fresh design in the Italian style. Finding remonstrance ineffectual, the architect complied by producing a semi-Byzantine elevation, with details drawn from some of the early Venetian palaces. This, however, was not at all what was wanted, and in September 1860 Scott was told that he must either prepare a design more in accordance with Lord Palmerston's ideas or submit to have his appointment cancelled. About the same time it was settled that, as Sir Charles Wood was not satisfied with the site proposed for the India Office, that building should be erected in its present position, looking on to the Park and Charles Street. This involved the demolition of the State Paper Office, which stood at the Park end of old Duke Street, and was a comparatively recent building (erected 1833). The Parliament Street frontage was left unoccupied till 1870, when Scott was authorised to complete the block.

Scott was profoundly annoyed at the turn matters had taken, and was at first inclined to send in his resignation; but Digby Wyatt and other friends persuaded him to retain his post, urging that it was manifestly the right of his employers to prescribe the style in which the building should be erected. He therefore set to work afresh, and this time produced a round-arched Italian design, which gave complete satisfaction. Of this he writes (*Recollections*, p. 200):—"The India Office externally was wholly my design, though I had adopted an idea as to its grouping and outline suggested by a sketch of Mr. Digby Wyatt's. This I thought very

excellent, although in his own drawing he had done but little justice to the conception. Lord Palmerston highly approved of the design, and it passed the House of Commons in the session of 1861, after a very stout fight by the Gothic party. . . . Feeling the new design (as to its plan and outline) to be even more suited to the Gothic style than the old one, I had a splendid view made of a mediæval design adapted to the altered plan. It was by very far superior to any which I had hitherto made, and I placed it with my other Gothic designs in the exhibition at the Royal Academy as a silent protest."*

The controversy having thus been settled, the erection of the building was commenced, the contractors being Messrs. Smith and Taylor. The sum to be paid by the Secretary of State for India to the Commissioners of Works for the site was fixed at 86,765*l.* 17*s.* 4*d.* (27 and 28 Vict., cap. 51).† To improve the approaches additional land was acquired on the Charles Street side (28 Vict., cap. 32), most of which was subsequently absorbed in the widening of that thoroughfare.

The building was not completed till the summer of 1867. In the meantime the establishment of the Secretary of State for India had found a temporary home, first in the East India House, and then in what was afterwards the Westminster Palace Hotel. The contents of the India Museum, with the principal pictures, statues, &c., had been taken to Fife House, at the back of the Chapel Royal, Whitehall, where they were placed on exhibition until the new building was ready to receive them. The Library, as also a portion of the staff, found a resting-place for the time being at the old India Board Offices in Cannon Row. These removals took place in the latter part of September 1860, and in the following year the East India House was brought to the hammer. The best of the furniture and some of the fittings had been reserved for the new premises, while

* It may still be seen in the R.A. Diploma Gallery. Scott afterwards made considerable use of it in designing the Midland Railway terminus at St. Pancras.

† For a plan of the ground thus conveyed see *Miscellanea of the Exchequer* $\frac{20}{15}$ at the Public Record Office.

the remainder was disposed of by auction. The site and the materials of the building itself were sold for 155,000*l.* to a syndicate, consisting of Messrs. J. P. Heywood, William Tite, and Thomas Brassey, who at once pulled down the old edifice and erected in its stead a pile of city offices. These premises are now in turn being rebuilt, as offices for Lloyd's and the Royal Mail Shipping Company.

The appearance of the India Office on the Park side is familiar to most Londoners. The most striking feature is the tower, which, as already mentioned, rises to a height of 140 feet, and contains a tank capable of holding 16,000 gallons of water. Scott's design shows that he had intended to place a seated female figure of gigantic size on each corner of the parapet which crowns the tower, Britannia occupying the north-west angle; but this part of his plan was not carried out, much, it is said, to his annoyance. From the tower the line of frontage curves round to join the flat façade looking directly into the Park. This curved portion is not carried up beyond the first floor, which contains the room occupied by the Secretary of State. Above this is a balcony, surrounded by a balustrade. The remaining front is of three stories, the central portion (which projects slightly) being considerably higher than the two wings. Along the ground floor the windows are of a square-headed type; on the other two floors the windows in the wings are pedimented, while those in the central portion are deeply recessed in round arches separated by pillars. Variety is obtained by making the first floor windows of this portion square, with *œils de bœuf* above them, while those on the upper story have rounded tops with square lights over them. As in the rest of the building, the material employed externally is Portland stone, sparingly relieved by inlayings of red and grey granite. Over the first floor windows in the two wings are friezes of elaborate stone carvings, with alternately the date of the building (1867) and the badge of the Star of India. The corresponding frieze over the Secretary of State's windows bears the monogram VR in each compartment. At the corners of the wings, on the second story, are two groups of river-gods and attendants, one representing the Ganges and the other the Indus; while between

the windows, on the same story, stand four emblematic female figures, two on each side. The principal façade has in niches, at the external angles, eight statues of Governors-General. These are the eight Governors-General of India (down to Lord Lawrence, who was Viceroy when the office was built) as distinguished from those of Bengal, whose statues stand in the Inner Court. They are, on the top story, counting from the end nearest to the tower: (1) Lord William Bentinck, (2) Lord Auckland, (3) Lord Hardinge, and (4) Lord Ellenborough;* and on the floor below, counting in the same direction, (5) Lord Dalhousie, (6) Lord Canning, (7) Lord Elgin, (8) Lord Lawrence. The names are not inscribed beneath, as might have been expected; but the statues are identified by the armorial bearings carved on a marble slab above the head of each.

The King Charles Street elevation is solid and dignified, but destitute of any striking feature. Of a more elaborate character is the frontage of that portion of the building which looks into the Foreign Office Quadrangle. Here we have the principal entrance, graced by a two-story portico of good design. Above the windows of the first floor are placed relief portraits of Anglo-Indian worthies, corresponding to the series in the Inner Court. These are in the following order, commencing from the Foreign Office corner:—(1) Bishop Wilson, (2) Sir James Mackintosh, (3) Bishop Heber, (4) Lord Macaulay, (5) Horace H. Wilson, (6) Sir John Malcolm, (7) Henry T. Colebrooke, (8) Sir Richard Jenkins, (9) Jonathan Duncan, (10) Lord Metcalfe, (11) Sir William Jones. It had been proposed in the first instance to include likenesses of Sir Thomas Roe, Sir Barry Close, Augustus Cleveland, and Mountstuart Elphinstone; but afterwards it was decided to substitute for these Nos. (1), (2), (5), and (8) of the above list. Between the windows on the second floor are fourteen statues, sculptured by Messrs. H. Protat, J. B. Philip, H. H. Armstead, and Raymond Smith, representing the principal races of the Indian Empire; while over the passage leading into

* Chronologically Ellenborough should precede Hardinge; and, as all the rest are in proper order, it must be concluded that these two statues were unintentionally misplaced.

the Quadrangle from King Charles Street are eight statues of the leading native allies of the British during the critical time of the Mutiny. These have been arranged by the architect in four groups of two each, and are in the following order, counting from the spectator's left:—(1) H.H. the Maharaja Krishnaraj of Mysore; (2) H.H. Afzal-ud-daula, Nizam of Hyderabad; (3) H.H. Sikandar Begum of Bhopal; (4) H.H. the Maharaja Khande Rao Gaekwar of Baroda; (5) H.H. the Maharaja Narindar Singh of Patiala; (6) H.H. the Maharaja Ranbhir Singh of Kashmir; (7) H.H. the Maharaja Jaiaji Rao Sindhia of Gwalior; and (8) H.H. the Maharaja Tukaji Rao Holkar of Indore.

We have now glanced at the whole of Sir Gilbert Scott's work, and it only remains to deal with the portion entrusted to Sir Matthew Digby Wyatt. He was responsible for all the internal arrangements; but the only part requiring detailed notice here is the Inner Court, on which he lavished an amount of decoration which many regard as excessive, though it was much admired at the time. This Court was the scene of a brilliant festivity on the night of the 19th July 1867, when a ball was given by the Secretary of State for India (Sir Stafford Northcote) to H.I.M. the Sultan of Turkey, at which T.R.H. the Prince of Wales and the Princess Alice were present; and again on the 4th July 1902, when the Indian Princes and representatives who had come to England for the Coronation of King Edward VII. were received by H.R.H. the Prince of Wales.

The Court is thus described in *The Builder* of the 26th October 1867, where two engravings of it are given:—

"The general design of the architecture consists of three stories of engaged columns and piers supporting arches, the upper story being much more richly ornamented than the lower stories. On the south side the columns are detached, and are double. Above the third story are a plain frieze, with slabs of red granite inlaid, and a cornice: this entablature breaks forward over the columns, and has large scroll shields on the projections. The top of the cornice is crowned by a balustrade. The ends are occupied by open loggie, two stories in height, the columns and arches corresponding with those in the main structure. On the ground and first floors the arches

are all filled with glass between the piers, excepting on the south side, where the columns are two in depth, and the windows are here fitted to iron stanchions between the columns. The upper story all round has two-light windows, a baluster-looking mullion of rich design separating the lights. The total height from the floor of the courtyard to the top of the balustrade is about 80 feet.

"The whole of the work is constructed of Portland stone; the Doric columns and pilasters of the lower story, the Ionic columns and pilasters and the pedestal dies of the second story, being all of Peterhead red granite, with the caps and bases of the columns of red Mansfield stone. The columns of the upper story are of dark grey granite, from the neighbourhood of Aberdeen, with caps and bases of grey Dean Forest stone.

"The effect of the architecture is considerably enhanced by the introduction of this red and grey granite, and further by the frieze of the Doric story being in Della Robbia ware, the ground of which is of a greenish grey, with enrichments of toned white, and the frieze of the Ionic order is partially of tiles and of mosaic, the prevailing colours of which are blue and shades of yellow and brown. In the spandrels of the arches of the Doric story are moulded fluted discs with red centres, and in those of the Ionic story are panels similar in material and colours to the Della Robbia frieze below, with a fret border of red tesseræ.

"The cornice of the Corinthian story forms an impost for the arches above. These arches are deeply recessed and coffered, and in them is placed a series of busts of celebrated worthies, both civil and military, connected with the Indian empire, beginning with Admiral Watson and Lord Macartney, and including heroes of recent historical renown, as Havelock, Clyde, and Lawrence. The background of the busts is in each case formed by a large escallop shell with a branch of laurel and oak on either side. The total number of these busts is twenty-eight.*

* Commencing at the S.E. angle, these are as follows:—(1) Sir William Macnaghten, (2) Sir William Nott, (3) Sir George Pollock, (4) Sir Robert Sale, (5) James Prinsep, (6) Sir Charles Napier, (7) Lord Elphinstone, (8) Lord Gough, (9) Sir Harry Smith, (10) Sir James Outram, (11) Lord Clyde, (12) Sir Henry Lawrence, (13) Sir Henry Havelock, (14) General Nicholson, (15) General Neill, (16) Admiral Watson, (17) Lord Macartney, (18) Charles Grant, (19) Sir David Baird, (20) Lord Harris, (21) Lord Lake, (22) Sir George Barlow, (23) Sir Thomas Munro, (24) Sir David Ochterlony, (25) Sir Thomas Hislop, (26) Lord Combermere, (27) Sir Archibald Campbell, (28) Sir Henry Pottinger. Of these Nos. (1), (5), (9), (14), and (23) were second thoughts, having been substituted for Sir James Lancaster, Sir Hector Munro, Colonel Forde, General Goddard, and General Adams, satisfactory likenesses of whom were not forthcoming.

"Amongst the architectural ornaments are introduced representations of the fruits and flowers of India.

"At the four angles of the Court are niches, which are filled with statues: the four on the ground floor are of Marquis Hastings, Minto, Amherst, and Wellesley, sculptured by Mr. Protat; those on the first floor, immediately above the others, are Cornwallis and Clive, by Mr. Nicholls, and Warren Hastings and Teignmouth, by the hand of Mr. T. Phyffers, who has also produced the four sculptured panels in high relief representing striking incidents in Indian history,* and the shields of arms near them.†

"The loggie on both the ground and first floors have tesselated pavements of Maw's tiles, by Messrs. Simpson and Sons, of the Strand, by whom also the mosaic frieze was executed. The access to these is through four arched openings on each floor, richly decorated with carving, and in the jambs and arches are arabesque panels in low relief.

"The courtyard is occupied on the basement story by record-rooms, above which is a floor of tiles. A terrace-walk crosses the centre of the courtyard, both longitudinally and transversely. . . .

"The Della Robbia frieze was produced by Messrs. Minton, Hollins & Co. Mr. Earp executed the carving, and Mr. Protat modelled the busts in the upper story. The builders were Messrs. George Smith & Co., of Pimlico. The whole of this, as well as the interior of the India Office generally, has been executed from the designs of Mr. M. Digby Wyatt, under the superintendence of Mr. Daniell Ruddle, the clerk of the works."

To this may be added that the Court is 110 ft. long and 62½ ft. broad; that it was covered in, not long after its completion, by a huge glass roof, of which the ends (with much of the ornamental ironwork) were subsequently removed to admit more light and air; and that a floor of uniform level—composed of panels of green *cipollino* marble from Greece, with surroundings of white arabesque Sicilian marbles, and border lines of grand antique from Belgium—has since been substituted for the terrace-walks of the original plan. The

* Namely: (1) The reception of Sir Thomas Roe by the Emperor Jahangir; (2) The grant of the *diwani* to Lord Clive; (3) Lord Cornwallis receiving the sons of Tipu as hostages; (4) The Sikh chiefs laying down their arms before Sir Walter Gilbert in March 1849, at the close of the second Sikh war.

† These are the arms of the persons represented by the adjacent statues.

architect has not omitted to perpetuate his connexion with the building; for underneath the cornice the scroll-shields already mentioned bear each a letter or a figure, and on reading these round the Court, commencing at the N.E. angle, they are found to form the inscription: THIS COURT WAS BUILT A.D. 1866. M. D. WYATT, ARCHITECT. Below the scroll-shields are oblong panels containing the names of places of importance in India. One of these, "Nezagapatam," is apparently a mistake for "Negapatam."

As Mr. J. L. Ball has pointed out to me, the general design of the Court is based upon the *cortile* of the Palazzo della Cancellaria at Rome (by Bramante, *c.* 1500), though Digby Wyatt spoilt the effect by his meretricious additions, especially in the third story.

In many cases it is not easy to identify the rooms which have been occupied by distinguished members of the Office. There is no difficulty as regards the various Secretaries of State, Under Secretaries, and Heads of Departments, because the same rooms have been used by these in succession since the first occupation of the building; but the case of Members of Council is different, as there is no permanent record of their distribution among the rooms assigned for this purpose. It is known, however, that Room 105 is associated with Sir Henry Maine, Room 108 with Sir Henry Rawlinson and Sir Alfred Lyall, Room 102 with Sir William Lee Warner, Room 170 with Sir Henry Yule, and Room 190 with Sir Robert Montgomery.

ART AT THE INDIA OFFICE. 10.11.44

In 1777 John Thomas Seton (or Seaton) contributed "A Portrait of a Gentleman" to the Exhibition of the Royal Incorporated Society of Artists, his address being then given in the catalogue as "East India." I have a copy of the original catalogue by me. Both John Thomas and his father, Christopher, the gem engraver, wrote their name "Seaton," in the Roll of the Society of Artists, now in possession of the Royal Academy. I have seen a portrait group of "Diana, wife of Sir Charles D'Oyly, with children and Indian servant," by J. T. Seaton, which was said to have been painted in India.—MRS. FINBERG, The Cotswold Gallery, 59, Frith-street, Soho-square.

PAINTINGS, STATUES, &c.

IN THE OFFICE OF THE

SECRETARY OF STATE FOR INDIA IN COUNCIL.

*** Right *and* left, *when used without qualification, mean to the right or left of the spectator viewing the picture. The sizes given are those of the canvas, and do not include the frame.*

FIRST FLOOR.

Room 191 (Council Room).

(1) Warren Hastings.

Bequeathed to the East India Company in 1800 *by Mr. William Larkins.*

A full-length, life-size portrait. Hastings is standing in an easy attitude, with hands clasped in front, and right leg slightly advanced. The face is turned partially towards the left; but the eyes look directly at the spectator. The head, partly bald, is fringed with silvery hair, fuller over the ears than elsewhere. The costume is very plain, consisting of a white cravat, dark double-breasted coat with gilt buttons, black silk breeches, white stockings, and shoes with plain gold buckles.

Size, 94″ × 58″. Painted by George Romney.

The credit of identifying this canvas with the "whole length of Governor Hastings," which Romney was known to have painted in July 1795 (see his *Life* by his son, the Rev. J. Romney, p. 237), belongs to Mr. William Roberts. He had long suspected the identity, but was unable to obtain any definite proof until, when collaborating with Mr. Humphry Ward in their magnificent work on that artist, a list of Romney's portraits drawn up by his framemaker, W. Saunders, came into his hands. In that list a note was found that the picture in question was "sent to Mr. Larkins, Blackheath," and this conclusively settled the point.

The portrait is reproduced (half-length only) as the frontispiece to Sir George Forrest's *Selections from the State Papers of the Governors-General of India*, Vol. 1; also (three-quarters length only) in Messrs. Ward and Roberts's work already mentioned, where it is stated that the fee paid to the artist was 140 guineas.

Mr. William Larkins, the donor of this picture and also of No. 6, went out to Calcutta as a writer in 1772. In July 1777 he was made Accountant-General, and held that post until March 1793. He was a close friend and devoted admirer of Hastings, and upon the departure of the latter for England took charge of his money matters in India. He

died at Blackheath, 24th April 1800. The following extract from his will has been obligingly communicated by Mr. Roberts: "I give the portraits of my much-respected patrons Mr. Hastings and Marquis Cornwallis to the Court of Directors for the Affairs of the United Company of Merchants of England trading to the East Indies, and indulge a hope that they will permit a tablet to be affixed to each, intimating that I had the honour to serve the United Company as their Accountant-General at Calcutta during the administrations of those exalted characters, and bequeathed these portraits to the East India Company."

Both portraits were placed in the Correspondence (afterwards the Finance and Home) Committee Room at the India House, with tablets inscribed as desired by the testator.

(2) The Earl of Mornington (afterwards Marquess Wellesley), Governor-General of Bengal, 1798–1805.

Presented by Sir Henry C. Montgomery, Bart., 1875.

A half-length portrait. The Earl wears a military uniform, with the blue ribbon and star of the Order of St. Patrick. The face looks to the left of the spectator, and shows a fresh, youthful countenance, with alert dark eyes, and dark eyebrows and side whiskers.

Size, 30″ × 26″. Painted by Robert Home.

A replica of this portrait was presented to the Asiatic Society of Bengal in 1834 by Brigadier Home (see C. R. Wilson's Catalogue of the Society's Pictures, p. 21).

(3) The Directors' Court Room, East India House.

Presented by Sir George Birdwood, K.C.I.E., C.S.I., 1899.

A water-colour drawing (9″ × 6″), by T. H. Shepherd.

This is probably the only original drawing extant of the Directors' meeting place at the East India House. It will be noticed that the doors, tables, and chairs are the same as in the present Council Room. The pictures on the walls are the Lambert and Scott series described on p. 17; and the coat-of-arms behind the Chairman's seat is that mentioned on p. 44.

(4) The General Court Room, East India House.

A water-colour drawing (8″ × 6″), by T. H. Shepherd, purchased in 1902.

A meeting of the Court of Proprietors is in progress, the Chairman and Directors being seated at the long tables on the right. The statues represented appear to be those of Clive, Pocock, and Stringer Lawrence (see p. 26).

Reproductions of this drawing and of No. 3 will be found in Foster's *East India House* (pp. 134, 142).

(5) Major-General Stringer Lawrence, Commander-in-Chief in the East Indies, 1746–66.

A half-length portrait, showing a broad, full face with well-arched eyebrows, short blunt nose, sensitive mouth, and

double chin. A plain red coat shows underneath it a breastplate of burnished steel. Upon the head is a short white wig. The face has a peculiar whitish tinge, due to the fading of the paint.

Size, 31″ × 26″. Painted by Sir Joshua Reynolds.

This portrait, which was painted in January 1761, has been engraved by R. Purcell and by R. Houston. At the India House it stood in a Committee Room on the S.E. side of the Directors' Court Room. For another portrait by Reynolds, see No. 349.

There is an admirable portrait of Lawrence by Gainsborough in the National Portrait Gallery, presented by Colonel (afterwards Sir Henry) Yule in 1888.

(6) The Marquess Cornwallis, K.G., Governor-General of Bengal, 1786–93, and again in 1805.

Bequeathed to the East India Company in 1800 *by Mr. William Larkins* (*see No.* 1).

A life-size figure, turned partly towards the spectator's left, with right foot slightly advanced, and right hand resting on the hip. The left, gloved and holding a glove, rests upon a table by his side, on which is placed his hat. He wears a red coat, light-coloured waistcoat and breeches, white stockings, and black shoes with gold buckles. The Garter is seen on his left leg, and the ribbon and star of the same order are conspicuous on his breast. His broad face, smiling, looks away to the left. A red curtain draped behind is drawn aside, displaying an Oriental landscape.

Size, 93″ × 58″.

The painting is not signed; but there is a half-length portrait of Cornwallis, engraved by Bartolozzi in 1799, which strongly resembles it; and on this engraving the painter is stated to have been A. W. Devis.

(7) Lieut.-General Sir Eyre Coote, K.B., Commander-in-Chief in the East Indies, 1769-70 and 1777–83.

A full-length standing figure, clad in a military coat of red faced with blue, light-coloured waistcoat and breeches, and high military boots with spurs. He wears the star and ribbon of the Bath; and at his side hangs a gold-hilted sword, possibly the one presented to him by the Company in 1764. The face is resolute, with high cheek bones and firm-set mouth; the forehead is rather low, and the hair grey. His left hand, which rests upon a tasselled cane, holds an unfolded despatch; the right is lightly laid upon his hat, which is placed upon a table covered with a dark green cloth. On this are piled or spread out several documents. Two curtains are parted to show a stretch of open country in the background.

Size, 96″ × 58″.

During the recent cleaning of this picture, the date 1783 and a monogram reading apparently J. T. S. were discovered on the lower

right-hand portion of the canvas. This suggests that it was painted by John Thomas Seton. That artist was never in India, and the portrait, if it is indeed his work, must have been based upon such materials as were available. The death of Coote, which occurred in April 1783, may have prompted Seton to produce the portrait, possibly with a view to its being engraved.

A prominent feature of the room is the handsome marble mantelpiece, which formerly adorned the Directors' Court Room at the East India House. The centre panel (8) was sculptured by Michael Rysbrack, in 1728–30, at a charge of 100*l.* It shows Britannia, seated by the sea, receiving the homage of India. Behind stand two female figures typifying Asia and Africa, the former leading a camel, the latter a lion. On the right a river-god represents the Thames; while in the background ships are going off to sea.

As already mentioned, the entrance door, the tables, and most of the chairs formed part of the furniture of the Directors' Court Room in the Leadenhall Street building. The massive principal door, of mahogany richly carved, is a fine specimen of eighteenth-century workmanship. The smaller doors to match are modern. The three large tables are particularly good. Mr. Cescinsky dates them at 1730–40. The walnut armchair, early Chippendale in style, now used by the Secretary of State for India, was formerly the seat of the Chairman of the East India Company. It dates from about the middle of the eighteenth century, and has a high back, with a crowned head of Neptune on the top; on the red velvet panel the arms of the Company are embroidered in coloured silks and silver thread. Another armchair on the right, used by the Vice-President of the Council, has the badge of the Company (a lion statant holding a crown) worked in a similar manner on the back. It belongs to the same period as the larger chair, and was probably the work of Chippendale himself.

The brass paperweights on the table bear the name of Prince Ghulam Muhammad, son of Tipu Sultan (see p. 14), and the dates 1854 and 1855; also Persian and Hindustani verses inculcating justice and other virtues.

Room 194 (Council Ante-Room).

(9) Lieutenant-Colonel James Skinner, C.B.

A half-length portrait, showing the redoubtable *Sikandar Sahib* dressed in a dark blue uniform faced with red, and profusely ornamented with silver lace. A gold sword-belt encircles his waist, the sword itself being tucked under the left arm. On his breast is seen the cross of the Bath. The face, deep chocolate in colour, has bright eyes, a short, blunt nose, and somewhat thick lips. The hair and side whiskers are grey.

Size, 30″ × 24″. Painted probably by W. Melville.

Skinner was born in 1778, the son of an officer in the East India Company's service and of a native lady. While still young he obtained a commission in the army of Sindhia, then commanded by General de Boigne. Here he speedily distinguished himself by his dashing valour and skill in tactics. On the outbreak of war between the Marathas and the English in 1803, Skinner was forced to lay down his commission; and he thereupon joined the army of General Lake, and obtained the command of an irregular cavalry corps, which soon made itself famous as "Skinner's Horse." His services in this capacity won for him the rank of lieutenant-colonel in the British army, a Companionship of the Bath, and a grant of land in the Aligarh district. He died at Hansi on the 4th December 1841, and was buried at Delhi, in the church of St. James, which he had built some years previously at a cost of £20,000.

Room 195 (Revenue Committee Room).

(10) Virra Malli, a Rock in Tondiman's Woods, 40 miles south of Trichinopoly.

Presented by the Artist, 1773.

This portrays an outcrop of rock, apparently granitic gneiss, with two buildings, one extending along the front, and another, much smaller, upon the top of the mound.

Size, 24″ × 41″. Painted by F. S. Ward.

This picture forms part of an interesting series of views in India painted by Ward, of which nine others are described below. At the India House they were hung in the room allotted to the Committee of Correspondence.

Francis Swain Ward was born in London about 1734, and brought up as an artist; but after a time he abandoned this profession for the military service of the East India Company. In April 1764, in consequence of certain officers in the King's service having been promoted over their heads, he and four other lieutenants threw up their commissions, whereupon the Madras Government severely censured their conduct, and expressed the hope that none of them would be allowed by the Company to re-enter the service. Ward returned to England, where he acted for a time as Secretary to the Chartered Society of Artists, and the present series was included in the Society's exhibitions of 1770–73. Apparently he found his occupation an unremunerative one, for in the latter year he induced the East India Company to reinstate him in their service with the rank of captain; on which he presented them with these ten pictures. In return it was ordered that "a warrant be immediately made out to Captain Ward for two hundred guineas, and that on his arrival at Fort St. George he be presented with a further sum of one thousand pagodas, as a testimony of the esteem the Court entertain of his valuable and very ingenious performances"; also that "it be referred to the Committee of the House to give directions for framing the said pictures and for placing them in the most convenient part of this house." He still continued to paint, and in *The Calcutta Gazette* of 4th March 1784, proposals were published for engraving twelve of his pictures, including nine of the present set; but after Rs. 12,000 had been subscribed, the agent to whom the money was paid failed, and the whole was lost In February 1790 Ward, who had become a lieutenant-colonel in 1786, and had been pensioned a year later, wrote to the Company from Madras, saying that he had done his best to

find means of fulfilling his engagements to the subscribers, but had hitherto failed; he therefore offered to present to the Company seventy-six other paintings—chiefly views of Calcutta, Madras, Trichinopoly Madura, etc.—on condition that the whole or part should be engraved at their expense and the plates handed over to him. At the same time he solicited cadetships for his three youngest sons, as his pension was small and he had a family of seven to maintain. The Directors, however, resolved "that the letter be not complied with" (Minutes, 11th August 1790). Ward died in 1794, at Negapatam.

(11) Shuja-ud-Daula, Nawab of Oudh, and his Sons, including Asaf-ud-Daula.

A coloured aquatint by P. Renault, after a painting by Tilly Kettle. Published 12th May 1796.

(12) Muhammad Ali Khan, Walajah, Nawab of the Carnatic, 1750–95.

The Nawab stands facing the spectator, with one hand grasping his girdle, and the other holding the hilt of a sheathed sword, the point of which rests upon the richly decorated carpet. The face, with dark eyes and eyebrows and grey beard and moustache, is manly and resolute, and the pose of the figure is admirably energetic. The dress consists of a full white robe reaching to the ground, with a narrow border of green and gold. A gorgeous *kamarband*, of the same colours, holds a poniard, and a sword-belt, enriched with diamonds, crosses the right shoulder. Upon his head is a white turban decorated with jewels. Round his neck are several rows of pearls, with which also the whole costume is thickly strewn; and on his breast is a large square diamond. The background shows a column, part of an arch, and a balustrade, beyond which some trees are visible.

Size, 93″ × 58″. Painted by George Willison.

This is the Nawab in whose interests Clive's first exploit—the capture of Arcot in 1751—was performed. It will be remembered that Muhammad Ali, as the son of the previous Nawab, was the English candidate for the Arcot succession. The French supported the claim of a pretender named Chanda Sahib, but were forced at last to recognise the legitimate heir as Nawab. In later life, Muhammad Ali, unmindful of his obligations to the British, entered into secret negotiations with Tipu Sultan, but his intrigues were not detected until after his death.

In February 1775 the Nawab sent home two portraits of himself, one for King George and the other for the Company. There can be little doubt that the latter is the one here referred to, while the former is the similar portrait (but with a different background), also by Willison, which is now in the Victoria Memorial Hall at Calcutta. Another likeness of the Nawab, almost identical with these, and painted by Willison in 1774, forms part of the collection of the Government of India. In a return of inhabitants of Madras, in 1778, Willison is stated to have come out from England without permission in 1774. In 1777 he contributed a whole-length portrait of the Nawab to the exhibition of the Society of Artists.

(13) Colonel Colin Mackenzie, Surveyor-General at Madras, 1810–16, and at Calcutta, 1816–21.

Presented by Mr. Henry Traill, June 1822.

The following description is written on the back of the frame: "Portraits of Colonel Mackenzie (Surveyor-General of India), and of three distinguished Brahmins of the three leading sects in the south of India. The native holding the telescope is Kavelli Venkata Lakshmerjah, President of the Literary Society of Hindus in connection with the Royal Asiatic Society of London. In the background is represented the celebrated colossal figure of Buddha."

Colonel Mackenzie is represented in uniform, bare-headed, and leaning on a cane. Of the two Indians other than the one named, the figure on the right is a Jain priest who was for long Mackenzie's assistant, while that on the left is his old peon Krishnaji. The background consists of trees and rising ground, on which is seen the statue already alluded to, *i.e.*, the monolithic Jain statue, 60 feet high, of Gomateswara at Shravan-belgola in Mysore, the exact dimensions of which Mackenzie was the first to determine.

Size, 23″ × 15″. Painted by Thomas Hickey at Madras in 1816.

Colonel Colin Mackenzie, "one of the most indefatigable surveyors and persevering collectors of information that ever served this country," commenced his exploring labours soon after the close of the war of 1783; and was engaged in various surveys in Southern India, including the topographical survey of Mysore, until 1810, when he became Surveyor-General of Madras. In 1811 he went with the expedition to Java, returning in 1815. The following year he was appointed Surveyor-General at Calcutta, and in that capacity did much useful work. He died in that city on the 8th May 1821, at the age of 68. To him was due the initiation of detailed topographical surveys based on triangulation, all previous maps of Indian districts having been based simply on military route surveys. In addition to his survey work, Mackenzie devoted himself with great assiduity to the study of South Indian antiquities, and his collections of manuscripts, drawings, coins, &c., have been of the greatest value to students.

For an aquatint engraving of this portrait see No. 426.

(14) A Public Choultry for the Repose of Travellers.

Presented by the Artist, 1773.

This forms one of the series referred to under No. 10.

Size, 28″ × 43″. Painted by F. S. Ward.

(15) (*Unidentified.*)

A full-length figure of a European, of huge size, and of somewhat truculent aspect. He stands facing the spectator in an easy attitude, holding in his gloved hands a short musket. A large fur cap surmounts a face whose naturally fierce look is

increased by long upcurled moustaches and imperial. He wears a close-fitting leathern jerkin, trimmed with fur, and his legs are cased in breeches of the same material; on his feet are a pair of light-coloured boots. A sash is twisted round his waist, and supports his powder-flask; while a small decorated pouch is slung by a strap from his left shoulder. Over all he wears a long dark-coloured cloak, ornamented with braid, and lined with blue cloth. In the background to the right is seen a polished column.

Size, 68″ × 36″. Painter unknown.

The name and nationality of the subject of this picture, the date at which it was painted, the name of the painter, the circumstances in which it became the property of the East India Company—all these are matters of which at present nothing whatever is known. An office tradition declares it to be a portrait of Peter the Great, but this is undoubtedly wrong. Bearing in mind that from 1618 the East India and Muscovy Companies were for some years in partnership, there is just a possibility that the portrait is that of a Russian ambassador who was in this country from November 1617 till April 1618.

(16) Rajah Chundoo Lall, Minister of the Nizam of Haidarabad, 1809–43.

Presented by Mrs. Moore.

The Rajah is represented as sitting sideways, with his back against a cushion, the scarlet colouring of which contrasts vividly with the plain muslin garment he is wearing. The face, seen in full, has strongly marked eyebrows, eyelids that droop somewhat, and a long nose overhanging a closely-cut black moustache and thick lips. Upon his head is a plain white cap.

Size, 29″ × 25″. Painted by J. Williams.

This picture was painted at Hyderabad about the year 1836 for Major J. A. Moore, who was then Military Secretary to the Resident, and afterwards became a Director of the Company. It was presented to the Office by his widow, at the suggestion of her son, the late Adolphus W. Moore, C.B., Political Secretary, India Office. There was a replica in the palace of the late Sir Salar Jang at Hyderabad.

The portrait was engraved in mezzotint by C. Turner in 1844.

(17) The Battle of Kirkee, 5th November 1817.

A representation of the first of the three decisive battles which marked the last Maratha War. The British troops, under Colonel Burr, with whom was Mr. Elphinstone, the Resident at the Peshwa's Court, numbered about 2,800 in all, of whom 800 only were Europeans. The Peshwa's forces, commanded by Bapu Gokla, consisted of 18,000 horse and 8,000 foot, with an immense train of artillery. In the foreground is the ridge of Kirkee, with part of the British camp, and the two

twelve-pounder guns which did such good service during the action. From this point of vantage we look over the level plain which stretches away to the hills whence Baji Rao watched the defeat of his army. From a murky sky light strikes sharply on the middle of the plain, where is seen the thin red line of the British, forming three sides of a square, with an additional force on the left flank, and two guns posted at each end of the line. In front is the enemy's infantry, and all around, on each wing and almost in the rear, are hordes of the famed Maratha cavalry, charging fiercely on the ranks of the little army. As is well known, the British victory was decisive. Twelve days later Poona surrendered, and Baji Rao fled, never again to bear sway.

Size, 41″ × 73″. Painted by J. M. Wright.

In an engraving from this picture (for a specimen of which see No. 176) it is stated that it was painted "from a drawing by Major Sutherland in the possession of Francis Warden, Esq., Chief Secretary of the Government of Bombay." Major Sutherland was probably James Sutherland, who went to Persia with Sir Harford Jones, and was afterwards in charge of the Deccan Survey. He rose to the rank of Major-General, and died in May 1850.

(18) Haji Muhammad Muhsin.

Presented by Dr. T. A. Wise.

A half-length figure, with dark eyes, straight nose, thick lips, and slight moustache. The hair is concealed by a close-fitting green cap. A plain white robe is the only garment visible.

Size, 24″ × 18″. Painter unknown.

The individual here depicted was a well-known Muhammadan traveller and scholar, who, having inherited a large fortune, settled at Hugli, in Bengal, and spent his money freely on religious and charitable objects. He died in 1812, leaving the rest of his fortune to be devoted to the same purposes; litigation, however, ensued, and it was not till 1836 that the matter was finally settled. From the revenues of the trust the Imambarah and Muhammadan seminary at Hugli derive a considerable sum; while the Hugli College at Chinsura was founded from the same funds.

This portrait was painted for Shams-ud-Daula, Nawab of Dacca, whose son appears to have given it to Dr. Wise, then Principal of Hugli College; and the latter presented it to the India Office in 1875. The College possesses a portrait somewhat similar, but differing in details. A photograph of the India Office painting will be found in *Bengal Past and Present*, vol. 5, p. 159; and an article on the Haji (with another portrait) is given in vol. 2 (p. 62) of the same magazine.

(19) John Dean.

A three-quarters length figure, turned half to the left, but with the face looking directly at the spectator. The dress consists of a coarse grey coat over a blue sleeved waistcoat, a

red silk neck-cloth, and corduroy breeches. In his extended right hand is a letter apparently addressed "To the Capt. of [ ] or any other to whose hands there may come these"; his left holds a walking-stick, while his beaver is tucked under his left arm. His black hair is closely cropped over a broad forehead; dark eyes look out from under well-marked eyebrows, and the aquiline nose and firm mouth give a resolute expression to the countenance. At the bottom of the picture the following inscription appears upon the canvas: "John Dean, The only Survivor of the Sixteen Men which remained on board the Ship *Sussex* in the Hon^ble^ East India Company's Service."

Size, 58″ × 28″. Painted by Willem Verelst.

The story of John Dean, with especial reference to this picture, has been told by the present writer in *The National Indian Magazine* for June 1893. Briefly stated, it is as follows. In March 1738 the ship *Sussex*, homeward bound from Canton, met with a severe storm off the Cape of Good Hope, and sustained damages so extensive that the captain, officers, and the greater part of the crew resolved to abandon her. Sixteen men, however, John Dean amongst them, refused to desert the vessel, insisting that she was still seaworthy. Though left in a very forlorn plight, they succeeded in carrying her into St. Augustine's Bay, in Madagascar, where they refitted her to the best of their ability, and made sail for Mozambique. On the way, however, the ship struck on a shoal, and went to pieces. Five of the crew managed to make their escape in the pinnace, and after a seventeen days' voyage regained the coast of Madagascar. The natives seem to have treated them with kindness; but in the interval of waiting for the arrival of a European vessel sickness laid hold of them, and by the time the opportunity of returning to Christendom had come, Dean was the only survivor. He was taken off in July 1739 by the *Prince William*, which carried him to Bombay; and it was not until two years later that he reached London. His account of his adventures (the MS. of which is now in the India Office Library) was published in 1740. He was received with much distinction by the Court, who had already taken measures to punish the captain and officers of the *Sussex* for their abandonment of the vessel. A pension of one hundred pounds a year was settled upon him, with the promise of an annuity of half that amount to his wife should she survive him; while to keep alive the memory of the bravery and devotion shown by Dean and his comrades in remaining at their posts in the face of every discouragement, the Court caused to be painted "two originals and a copy" of a portrait of the survivor. The painter was paid fifty guineas for the three in June 1743. One of these "originals," it would seem, was presented to Dean himself; the other, with the copy, was hung on the walls of the India House. The second portrait was, in 1893, by order of the Secretary of State for India in Council, deposited on loan in the National Portrait Gallery.

An earlier (1741) portrait by the same painter is known only from a scarce mezzotint of it by John Faber, Junior. It represents Dean half naked, leaning upon a rock and holding a lance; in the distance the *Sussex* is labouring in a rough sea.

In February 1745 Dean was appointed an Elder Porter at the Drug Warehouse. He died on 17th December 1747.

Willem Verelst, the painter of this picture, was the uncle of Harry Verelst (Governor of Fort William in Bengal, 1767–69) and brought him up.

(20) Sir Nathaniel Dance.

Presented by Mr. W. M. Harvey, 1859.

A half-length drawing in coloured chalks of an old gentleman with close-shaven face, blue eyes, well-marked eyebrows, and grey or powdered hair. He is dressed in a brown coat with black velvet collar and gilt buttons, and a white neckcloth.

Size, 19″ × 17″. Artist unknown.

For Dance's great exploit—his defeat of Linois off Pulo Aor—see No. 60. There is a fine portrait of him at the offices of Christ's Hospital in Great Tower Street.

(21) The Bramins' Bath in Chellimbrum between the walls of the Pagoda.

Presented by the Artist, 1773.

A large tank of still water, to which steps lead down from a surrounding colonnade. The spectator views the scene from the western side of the tank. On the right is the entrance to the Hall of the Thousand Columns; on the left that of the Temple of Parvati; while, across the water, above the walls of the colonnade rises one of great *gopuras* that stand on each side of the pagoda. Upon the steps and in the water are seen Brahmans engaged in their ablutions.

Size, 32″ × 49″. Painted by F. S. Ward.

Chellimbrum (now written Chilambaram or Chedambram) is a town in the S. Arcot District of the Madras Presidency, 26 miles south of Cuddalore. It is chiefly noted for its great pagoda, which is situated in the centre of the town, and covers an area of about 39 acres.

(22) A Choultry where travelling Gentoos worship.

Presented by the Artist, 1773.

A companion picture to No. 14, showing a building very similar to the one there portrayed.

Size, 28″ × 43″. Painted by F. S. Ward.

(23) Nakd Ali Beg, Envoy from Persia.

A full-length standing figure, in turban and long gown of light-coloured material, reaching to the feet. Over this is a flowing mantle of darker colour, on which human figures may be discerned. The hands hold loosely the sash. The face is comparatively fair, with drooping eyelids, straight nose, and dark moustache.

Size, 84″ × 51″. Painted by Richard Greenbury.

Nakd Ali Beg arrived in England in February 1626 as ambassador from Shah Abbas of Persia. Sir Robert Sherley was then in this country, claiming to have been sent on a similar errand, and a violent quarrel

ensued between the rival envoys. By order of King Charles I. they were both taken back to the East in the East India Company's fleet of 1627, accompanied by Sir Dodmore Cotton, who was accredited as English ambassador to the Shah. Nakd Ali Beg poisoned himself just before the ships reached the coast of India, and his body was buried at Surat. Prior to his departure the Company had presented him with his portrait "exactly and curiously drawn by Mr. Greenburie" (*i.e.*, Richard Greenbury, a well-known artist of the time), paying the painter 13*l.* 6*s.* 8*d.* for that and a replica, which is presumed to be the present picture (Court Minutes, 28th April 1626 and 28th February 1627).

(24) The Rock of Trichinopoly, 330 feet high, the Bramins carrying water to the Temple, and a view of the Barracks.

Presented by the Artist, 1773.

The label sufficiently describes the picture, which is another of the Ward series.

Size, 28″ × 43″. Painted by F. S. Ward.

This picture has been reproduced by Colonel Harcourt, in his *History of the Royal Dublin Fusiliers.*

The handsome fireplace was brought from the Library of the India House. The chandelier and most of the furniture came also from Leadenhall Street. The clock, in a square case of ebony veneer, with brass mountings, by Windmills & Elkins, dates from about 1725.

Room 196 (Finance Committee Room).

(25) Mausoleum of the Emperor Shir Shah, in a large Tank near Sasaram in Behar.

Presented by the Artist, 1773.

Size, 32″ × 51″. Painted by F. S. Ward.

Sasaram is situated on the Grand Trunk Road, some 60 or 70 miles short of Benares. It is chiefly noted for its tombs of Husain Khan and his son Sher Shah, the Pathan Governor of Bengal, who in 1540 drove the Mogul Emperor Humayun from Delhi, and installed himself in his place. Five years later he was killed while storming the fortress of Kalinjar.

A detailed description of the mausoleum will be found in the *Shahabad District Gazetteer* (p. 155). Fergusson, in his *History of Indian Architecture*, speaks highly of it as a work of art. "Altogether," he says, "as a royal tomb of the second class, there are few that surpass it in India, either for beauty of outline or appropriateness of detail."

(26) His Excellency Mirza-ab-ul-Hassan, Envoy Extraordinary from the King of Persia to this country in the year 1809.

The Ambassador stands with one hand upon the hilt of his sword, and the other resting upon a folded document which lies upon a red covered table to his right. The face is grave,

with dark eyes, arched eyebrows, a straight nose, thick lips, and full black beard. The dress consists of a full robe, richly brocaded with gold, and reaching to the ankles, leaving visible red stockings and green morocco slippers. A high turban, a sash, and a sleeveless outer garment of silk and fur, which comes down to the knees, complete the costume. Behind, to the right of a column, is seen a sunset sky.

Size, 92″ × 57″. Painted by Sir Wm. Beechey, R.A.

The Persian Envoy Extraordinary arrived in London in December 1809, and on the 16th of that month the Chairman and Deputy Chairman of the East India Company paid him a visit of ceremony. On the 29th the visit was returned at the India House, and the Envoy was introduced to the Court, "who soon afterwards adjourned in order to attend him to the Company's Museum; after which His Excellency partook of refreshments and then withdrew, expressing himself to be highly gratified with the attentions he had received." It was on this occasion that the Court paid him the compliment of asking him to sit for his portrait; and, upon his consenting, the work was entrusted to Sir William Beechey, R.A. When finished it was hung in the Finance and Home Committee Room at the India House. The price paid was 250 guineas. The picture was exhibited at the Royal Academy in 1810; and a second portrait, also by Beechey, was shown at the exhibition of the following year (information from Mr. W. Roberts). On 6th March 1810 the Court of Directors gave permission for their painting to be engraved by "an eminent artist," but it does not appear that this intention was ever carried out.

The Envoy remained in England for several months. In one of his humorous letters to Thomas Manning (2nd January 1810), Charles Lamb wrote: "The Persian Ambassador is the principal thing talked of now. I sent some people to see him worship the sun on Primrose Hill at half-past six in the morning, 28th November; but he did not come, which makes me think the old fire-worshippers are a sect almost extinct in Persia. The Persian Ambassador's name is Shaw Ali Mirza. The common people call him Shaw Nonsense." On the 11th January 1810 the Directors gave a splendid entertainment at the London Tavern in his honour, and on the 16th he was presented at Court. His departure, after a farewell interview with their Majesties, took place in July 1810. On the 18th of that month, in company with Sir Gore Ouseley, British Ambassador to Persia, he sailed on H.M.S. *Lion*, and reached Bushire at the beginning of the following March.

In 1818 Abul Hasan Khan was again deputed to this country by the Shah. He travelled overland by way of Constantinople, Vienna, and Paris, and reached Dover on 25th April 1819. In London he took a house in Charles Street, Berkeley Square, where he gave several sumptuous entertainments. On 18th June the Ambassador was received by the Court of Directors, and presented, in the name of the Shah, "a handsome golden plate richly ornamented and bearing the insignia of the order of the Lion and the Sun" (Court Minutes). He left London on his return journey 2nd April 1820.

James Morier, who in the first embassy had accompanied Abul Hasan both on his outward and homeward journey, described the experiences of the mission in *Hajji Baba in England*. Some additional particulars will be found in the same writer's *Journey through Persia* (1812) and *Second Journey* (1818); also in *The Gentleman's Magazine* for 1820 (vol. i, p. 119). The Ambassador, on his return to Persia, wrote an account of the wonders he had seen, under the title of *Hairat-nama*.

The plate referred to above was transferred on loan in November 1899 to the India Museum at South Kensington, for exhibition in that

collection. It is a circular dish of gold, enriched with the device of the Lion and the Sun and other ornaments in painted and translucent enamels. It weighs 6 lb. 2 dwt. Troy, and measures 12½ inches in diameter. On the back is an inscription giving the name of the artist (Muhammad Jaffar, A.H. 1233), and the date, &c., of the presentation of this "token of favour."

(27) The South Entrance to the Pagoda at Seringham.
Presented by the Artist, 1773.

The southern face of the unfinished temple of Vishnu at Srirangam, a town in Trichinopoly district, Madras, two miles north of Trichinopoly city.

Size, 32″ × 51″. Painted by F. S. Ward.

The pagoda is again represented in No. 349, where the surrender of M. Law's troops to Stringer Lawrence on this spot in June 1752 is commemorated.

(28) Tipu Sultan of Mysore.

A half-length portrait of the Prince, seated and looking to the left. The face, which is very dark in colour, has bright eyes, a slightly aquiline nose, and firm mouth and chin, with a slight black moustache turned up at the ends. The attire consists of a tight-fitting silken garment of greenish hue, but striped with a darker colour, bound at the waist by a twisted sash of the same tints, interwoven with red. Upon the head is a turban, also green, and richly decorated with precious stones. A pearl necklace hangs down almost to the waist, and a jewelled sword belt passes over the right shoulder, and sustains a gold-hilted sword. Behind is seen a cushion, and to the extreme left is a fluted pillar.

Size, 10½″ × 9″. Painted by G. F. Cherry.

On the back of the frame is the following certificate, dated 1st November 1854, and signed by Prince Ghulam Muhammad (a son of Tipu's, who survived till 1877): "This portrait of Tippoo Sultan was painted by Mr. Cherry, Lord Cornwallis's Persian Secretary, who was afterwards assassinated at Benares by Vezeer Alie; and was by Mr. Cherry himself presented to the Begum, mother of the Sultan, during his mission to Seringapatam in 1792." An inscription on the engraving by Benjamin Eyles speaks of the picture as having been presented to Tipu's mother by Lord Cornwallis. It may be surmised that the painting was given to the Company by Ghulam Muhammad, but no record of the gift can be found.

A similar portrait is in the collection of the Duke of Wellington at Apsley House, having apparently belonged at one time to the Marquess Wellesley. An engraving (in mezzotint) from this picture by S. W. Reynolds forms the frontispiece to Beatson's *War with Tippoo Sultaun* (1800); and there is another in the *European Magazine* for that year (p. 420). A third engraving will be found in Hunter's *Picturesque Scenery in Mysore* (1805), and a fourth in Prince Ghulam Muhammad's edition of M. M. D. L. T.'s *History of Hyder Shah and Tippoo Sultan* (London, 1855), where it is stated to be "from an original painting presented by Lieut.-Colonel Doveton to the Most Noble Marquis Wellesley."

(29) Shah Alam (the Great Mogul) conveying the Grant of the Diwani to Lord Clive, August 1765.

Presented to the East India Company by the first Earl of Powis, 1820.

The Emperor, robed in gold-coloured satin with turban to match, is seated on a native throne under a large canopy. He is handing the grant to Lord Clive, who stands on his right, and behind whom is General Carnac, his second in command. Both officers are in full uniform, and Clive wears the ribbon of the Bath. Near them stand a group of British officers, and the British flag and the Company's colours are seen behind. On the other side of the picture are depicted the ministers and officers of the imperial household. Behind these are the banners of the Mogul and a couple of elephants. In front, but rather to the left of the picture, a native makes a low obeisance.

Size, 114″ × 159″. Painted by Benjamin West, P.R.A.

A small key plan is hung upon the wall to the right of the picture. A printed description will be found in vol. 423 of the Tracts in the India Office Library.

The treaty of Allahabad (see page 77), and the resulting grant by the Mogul Emperor to the East India Company of the *diwani*, or fiscal administration, of Bengal, Behar and Orissa, formed the culminating point of Clive's second governorship of Bengal (1765–67), and "may be viewed as having crowned his efforts as a hero and a statesman, in fixing firm the foundation of the British Empire in India" (Malcolm's *Memoirs of Lord Clive*, ii, p. 338). As will be seen from the key plate, the Englishmen depicted include Capt. Archibald Swinton, Major Pearson, Henry Strachey, [Anselm] Beaumont, and [Thomas] Kelsall.

The following extract from the Minutes (25th October 1820) records the presentation of this picture to the Company:—

"The Chairman then acquainting the Court that the Earl of Powis had been further pleased to authorise him to intimate a wish on the part of his Lordship to present to the Court a Copy by Mr. West of his original Painting representing his father, the late Lord Clive, receiving the grant of the Dewanny from the Mogul:

"Resolved That the Chairman be requested to convey to Lord Powis the Court's acknowledgments for his obliging offer, and to assure his Lordship that the Court will have great satisfaction in accepting a Picture which represents one of the most important events in the administration of his distinguished Ancestor, and in the history of the East India Company."

At the India House this picture stood in the Finance and Home Committee Room. The original painting is in the possession of Lord Plymouth, at Oakly Park.

(30) A Choultry at Seringham.

Presented by the Artist, 1773.

Compare Nos. 14 and 22, which belong to the same series.

Size, 31″ × 50″. Painted by F. S. Ward.

(31) A View of the East Face of Madura, with the Line of Woods on that side of the Fort.

Presented by the Artist, 1773.

The city is shown as viewed from a fort or encampment, the wall of which appears in the immediate foreground. Rising above the ramparts of the town are seen the tops of various buildings, prominent among them being the palace of Tirumala Nayak (centre) and the *gopuras* of the great pagoda (to the right of the picture).

Size, 31″ × 50″. Painted by F. S. Ward.

(32) Napoleon Bonaparte.

Presented by Mr. John Mangles, 1820.

A full-length portrait of the Emperor in his robes of state. It is sufficiently described in the extract given below.

Size, 93″ × 57″. Painted by J. B. Borely, 1813.

The presentation of this picture is recorded in the Court Minutes of 29th December 1820:—"A letter from John Mangles, Esq., dated the 28th inst., stating that during his Residence last year at Montpellier in France he was fortunate enough to obtain a very capital whole-length portrait of Napoleon Buonaparte, painted by M. Borly (*sic*) for the Municipality of that City, enclosing the Artist's description of the same, and expressing his desire to present it to the Court, as a mark of the gratitude and respect which he entertains for the Company, being read: Ordered That the said Picture be accepted, and that the Court's acknowledgments be conveyed to Mr. Mangles for the same."

The letter referred to is no longer extant, but an extract from it is given in the following note by Mr. William Miller, of the Librarian's Department at the East India House, and afterwards Assistant Librarian at the India Office:—

"*Extract from a Letter dated Montpellier, 18th July* 1819, *written in French by Borley* (sic) *in reply to John Mangles, for particulars of the Portrait of Napoleon painted by him in the year* 1813.

"The portrait of Napoleon was painted for the Hall of the Municipal Council of the 'Bonne Ville' of Montpellier, and placed in the Hall, 15th August 1813. On the first entry of Louis XVIII. the picture was taken down, and not being paid for, became the property of the artist.

"It is seven and a half feet high, and four and a half feet wide. The Emperor is represented standing upon the steps of his throne, dressed in a tunic of white satin, embroidered in gold, with a grand mantle of purple velvet, ornamented with bees, and other embroideries in gold, the mantle lined with ermine. The Emperor's head is crowned with two branches of gold laurel. He holds in his right hand the sceptre of Charlemagne; at his side is a footstool, and cushion of blue velvet, upon which is placed a golden terrestrial globe, and a hand of Justice. The steps of the throne are covered with a carpet of blue velvet, ornamented with bees; the drapery of the background is of the same material ornamented.

"*Memo.*—Marshal Soult, when in England some 25 years since [1838], visited the India House and was shown this portrait, then placed in the Librarian's Room; after gazing at it for some time, he was moved to tears, and expressed himself much surprised at the striking likeness."

It may be added that the picture appears to be largely a copy from Gerard's well-known painting, now at Versailles.

(33) Arthur, Duke of Wellington.

Bronze equestrian statuette.

(34) Teppy Colum Tank or Bath near Madura, 1,000 feet square, with twelve grand flights of stairs.

Presented by the Artist, 1773.

A large walled tank, in the centre of which is an island with a temple. The town of Madura is seen in the distance, and behind it a range of hills. Some figures of natives and Europeans, poorly painted, occupy the foreground.

Size, 32″ × 51″. Painted by F. S. Ward.

A description of this tank will be found at p. 273 of the *Madura District Gazetteer*, by W. Francis (1906).

Of the two fireplaces, the one at the west end came from the Finance Committee Room at the East India House, and that at the east end from the ante-room to the same apartment. The chandelier and most of the furniture came also from the same building. The two pedestal clocks were made for the East India Company by Aynsworth Thwaites about 1760. One is a timepiece ; the other shows the day of the week and month and the phases of the moon (formerly also the direction of the wind, having been connected with a vane on the roof of the East India House). The stands are beautifully carved, and the faces are inlaid with Amboyna wood and oval panels of satinwood, with borders of mahogany. At the break-up of the Company's establishment the two clocks became separated, and only the timepiece was brought to the India Office ; but years afterwards Mr. Bertram W. Currie (Member of the Council of India, 1880–95, and Chairman of the Finance Committee, 1885–95) found the companion piece on the Continent, purchased it, and presented it to the Office. A photograph of the timepiece is given in F. J. Britten's *Old Clocks and Watches* (1911, p. 525).

Room 197 (Military Committee Room).

(35) Cape of Good Hope.

The Table Mountain, flanked by two other lofty hills, is the most prominent object in the picture. On the shore is seen a walled fort, from which flies the Dutch flag. To the right is another fortified building, and behind are visible a number of warehouses or dwellings. In the roads, besides several smaller vessels and boats, lie three large ships displaying Dutch colours : whilst in the immediate foreground

the red ensign floats from the stern of a British vessel, which is saluting on arrival.

Size, 31″ × 46″. Painted by George Lambert and Samuel Scott.

This is one of a set of pictures of the more important settlements in the East Indies and on the route thither, as they were in the early part of the eighteenth century. The other members of the series are noticed below. Their purchase in 1732 is recorded in the following extract from the Court Minutes (1st November):—"Order'd That the Secretary do pay Mr. George Lambert 94*l.* 10*s.* for Six Pictures of the Forts etc. for the Court Room at fifteen Guineas per Picture as per agreement."

The paintings are not signed, but it has been ascertained from other sources that the artists were the aforesaid George Lambert (*b.* 1710, *d.* 1765, the first president of the Society of Artists, founder of the Beefsteak Club, and for many years the principal scene painter at Covent Garden Theatre) and Samuel Scott (*b.* 1710 ? *d.* 1772, a friend of Hogarth's and a marine painter of some eminence). There seems little doubt that Lambert painted the buildings and landscape in each picture, and Scott added the ships. There is no record of either artist having been in the Indies, and it may be concluded that they merely worked up materials already existing. This of course detracts somewhat from the value of the pictures, but the probability that they were based on reliable data is still sufficiently strong to make them of importance for early Anglo-Indian topography.

In December 1734 permission was given to John Bowles to make prints from the whole of these paintings. For this purpose he employed Elisha Kirkall, and specimens of the results will be found under Nos. 496–9. The series was again engraved about 1736 by Gerard Vandergucht (*b.* 1696, *d.* 1776), but the prints are now very scarce.

(36) His Excellency General Jung Bahadur Koowar Ranajee, Prime Minister and Commander-in-Chief of Nepaul. Aged 32 years.

Presented by His Excellency, 1850.

A portrait of the late Sir Jung Bahadur, representing him standing in an easy attitude, and gazing towards the spectator's left. The face is fair, with dark eyes, eyebrows, and moustache; the figure is extraordinarily slim. The dress consists of a long, strangely shaped coat of green and gold, drawn in tightly at the waist, and brocaded trousers of a reddish hue. His right hand is placed upon the hilt of his drawn sabre; his left rests upon his hip. He wears bracelets, armlets and necklaces, all resplendent with jewels, principally pearls; and his turban, from which springs a flowing plume, is ornamented in like manner.

Size, 93″ × 57″. Painted by His Excellency's Nepalese painter (name unknown).

At a Court held on the 21st August 1850, a letter was read from Captain Cavenagh, in political charge of the Nepal Mission, stating that "he had been requested by His Excellency General Jung Bahadur Koonwar Ranajee to beg the Court's acceptance of a Portrait of himself, taken by one of the members of his suite, as a token of the regard and

esteem which he must ever entertain towards the East India Company, and in commemoration of a visit which he hopes may conduce to perpetuate the friendship and goodwill which at present exists between the British and Nepaul Governments"; to which a suitable answer was returned, expressing the pleasure felt by the Court in accepting the gift.

The Ambassador had landed at Southampton on the 25th of the preceding May. He became the lion of the London season, and many fêtes were held in his honour, one of which was described in a well-known poem by Thackeray in the columns of *Punch*. The good impression made upon him by his visit to England was evinced on the outbreak of the Sepoy Mutiny in 1857, when he joined the British troops with a contingent of Gurkhas, and rendered valuable assistance, in recognition of which he was made a G.C.B. and a G.C.S.I. He died in 1877.

(37) St. Helena.

The island of St. Helena, as seen from the north-west, with Jamestown, the principal settlement and the headquarters of the government, in the centre of the picture. Along the sea-front runs a double wall of fortifications, on the centre bastion of which flies the British flag. On either side of the town rise precipitous cliffs, that on the right being Ladder Hill, and that on the left Rupert's Hill. In the foreground are ships under English colours.

Size, 31″ × 46″. Painted by G. Lambert and S. Scott.

This is a second picture of the series alluded to under No. 35.

(38) Fath Ali Shah, King of Persia, 1797–1834.

A portrait very similar in design, though not in colouring, to No. 116. The Shah is seated on a carpet with a border of pearls. He is dressed in a tight-fitting scarlet coat ornamented with jewels. A high turban, also decorated with pearls, fits closely upon his head. The right hand grasps the lower part of a dagger, which projects from his girdle; the left rests upon his knees. A scimitar, in a sheath which is studded with pearls, hangs in front; and near the lower left-hand corner of the picture is seen a water-bottle.

Size, 85″ × 58″.

This is probably the painting presented to the Court of Directors by the Shah in 1822 through Mr. Edward Mathews, who had been sent out from England with presents from the Company to His Majesty. It was received in 1823, and ordered to be hung in the Library.

(39) Presentation of Colours to the Second Regiment of Royal East India Volunteers, 27th July 1797.

A water-colour drawing, set in a deep black border. The regiment is represented drawn up in three long lines on the left, the officers forming a fourth line in front. On the right Lady Jane Dundas is in the act of presenting the colours to

their custodians. A little to her left is the regimental chaplain; and a crowd of spectators fills up the remainder of the picture. At the top of the drawing is the motto: "Labor improbus omnia vincit"; and along the border at the bottom the following dedication: "To the Honourable the Superintending Military Committee of Field Officers of the Royal East India Volunteers, this Drawing of their sec[d] Regiment taken on the spot while Receiving the Colours from the hands of Lady Jane Dundas (in Lord's Cricket Ground, Mary le Bone) on the 27th Day of July, 1797, is respectfully presented by their Most Obedient Servant, Henry Matthews."

Size, 26″ × 36″. Painted by Henry Matthews.

The scene here depicted is thus described in the *Morning Chronicle* of the 28th July 1797: "Yesterday noon the 2nd Regiment of East India Volunteers were reviewed in Lord's Cricket Ground, under the command of Captain English, to receive their colours from the fair hand of Lady Jane Dundas. A suitable exhortation was delivered by the Chaplain of the Regiment, and after the ceremony the officers adjourned to the London Tavern to partake of an elegant entertainment provided by their Colonel, at which were present, with the India Directors, the Earl of Mornington, Mr. Pitt, Mr. Dundas, Mr. Anstruther, and a number of other noblemen."

The formation of two regiments of volunteers, drawn from the employés of the Company, was first resolved upon in August 1796, the object being "to more effectually secure the Warehouses of the Company against hazard from Insurrection or Tumults," and generally to assist in keeping order. A third regiment was raised in 1799, bringing the total strength up to 1,500 men; and an artillery corps appears also to have been established. This force was maintained (at a cost of about £20,000 per annum) until 1814, when, its services being no longer needed, it was disbanded, the Prince Regent expressing at the time, in a letter to the Directors, his "just sense of the public spirit and liberality which induced the Company at a moment of great difficulty and alarm to raise and maintain, without expense to the Public, so numerous, respectable, and valuable a force."

This drawing, together with its companion picture (No. 43), was reproduced in photo-chromolithography by Mr. W. Griggs in *The Journal of Indian Art* for April 1891, with some interesting notes by Sir George Birdwood, from which the above quotations are taken. See also *Relics of the Honourable East India Company* (1909), by Sir George Birdwood and W. Foster.

The artist entered the service of the East India Company in 1801 as an Assistant Elder, and later on became an Elder in the Private Trade Warehouse. He retired in 1827, and died in January 1830.

(40) Tellicherry.

Another of the series of views by Lambert and Scott already referred to. In the foreground are three ships, two of which are flying English colours; a native craft is seen to the right, and several boats are drawn up on the beach. A large goods-shed, with open sides and a fence, stands near the shore; and a few houses are visible behind and at the side. To the left is the fort, from a bastion of which floats the Union Jack. It

contains two considerable buildings and some subsidary ones; and from its front a high gateway leads into a walled compound extending to the seashore. Behind rise well-wooded hills with a range of mountains in the background.

Size, 31″ × 46″. Painted by G. Lambert and S. Scott.

Tellicherri is a seaport on the west coast of India, situated in the Malabar district of the Madras Presidency, forty-two miles north of Calicut. The East India Company settled a factory here towards the close of the seventeenth century, as a convenient station for the purchase of pepper and cardamoms, for which the surrounding districts were famous. As such it became a post of some importance, as is shown by its inclusion in the present series. The fort was built about 1708. By 1776, the trade having fallen off to some extent, the station was reduced to a residency; but in 1784 it was restored to its former rank, and continued on that footing down to 1794, when the factory was finally abolished (Logan's *Malabar*). In 1780 it had to stand a siege by Sardar Khan, the general of Haidar Ali of Mysore. The garrison held out gallantly until the end of 1781, when Major Abington arrived from Bombay with reinforcements, attacked the enemy, and forced them to raise the siege.

(41) Major-Gen. Sir Arthur Wellesley, K.B.

A three-quarters length life-size standing figure, in a scarlet uniform with a crimson sash and white breeches. The right hand is thrust into the breast of the coat; the left rests on the hilt of his sword. The star of the Bath is worn, but not the ribbon. The face is turned towards the spectator's right. The hair and eyes are both dark. In the background is a stretch of open country.

Copied (1902) by Mr. George Marchetti from a painting now in the possession of the Duke of Wellington.

Size, 50″ × 40″.

The original is stated (on a paper label attached to the frame) to have been painted in India soon after the battle of Assaye (23rd September 1803); but as Wellesley's appointment to the Order of the Bath was not known in India till February 1805, while he sailed for England in March, the picture must evidently have been completed in one or other of those two months. It may be confidently assumed that the painter was Robert Home, for a portrait of Wellesley by that artist now in the National Portrait Gallery is almost identical with it.

(42) Captain William Joseph Eastwick.

Presented by Mr. Herbert Compton, 1900.

A half-length figure, with body turned towards the spectator's right. The face is seen almost in full.

Size, 30″ × 25″. Painted by Mary M. Pearson, 1827.

Captain Eastwick was a Director of the East India Company from 1849 to 1858, and the last Deputy Chairman. He was subsequently a member of the Council of India from 1858 to 1868.

(43) Consecration of the Colours of the Third Regiment of Royal East India Volunteers, 29th June 1799.

A companion drawing to No. 39. In the centre of the picture, the chaplain, gowned in black and holding a service book in his hand, addresses the Colonel and the two ensigns who, kneeling behind him, uphold the colours with their right hands; behind this group are drawn up the officers and men of the regiment. On the other side are seen a number of visitors, including many ladies, headed by Lady Jane Dundas, who wears a red gown with blue facings and gold epaulettes, an adaptation of the uniform of the corps. Two officers stand near, possibly Mr. David Scott and Mr. (afterwards Sir) Hugh Inglis, the colonels of the other two regiments of East India Volunteers.

Size, 28″ × 46″. Painted by Henry Matthews.

The origin of the several corps of East India Volunteers has already been described under No. 39. It is only necessary to add a quotation from the *Morning Chronicle* of the 1st July 1799, which describes the scene here portrayed:—"The Third Regiment of Royal East India Volunteers received their colours on Saturday last from the hand of Lady Jane Dundas, in Lord's Cricket Ground. The day being very favourable, a number of ladies and gentlemen of distinction were on the ground, who partook of an elegant Entertainment prepared by order of the East India Military Committee. It is but justice to observe that this Regiment is in no respect inferior in point of appearance and discipline to the first and second. At one o'clock the men marched back and were sumptuously regaled in their Drill-room in Bishopsgate Street."

Above this picture are hung the colours of a later force (raised 1820; disbanded 1834) of Royal East India Volunteers. These consist of (1) a Union Jack with the Royal monogram under a crown in the centre; (2) an Ensign with a Jack in the corner and, on the one side the Company's arms, on the other the words "Royal East India Volunteers," on a blue ground. They were found some years ago by Sir George Birdwood at the Store Depôt in a very tattered condition, and placed here at his suggestion.

From an office memorandum it appears that this pair of colours was deposited in the East India Company's Library on 26th March 1834. Two years later, most of the flags (over thirty in number) in the Company's possession were transferred to Chelsea Hospital. Probably these colours were taken down at the same time and placed in the Military Store Office.

(44) Nadir Shah, King of Persia.

Presented to the East India Company by the Right Hon. Nicholas Vansittart, 1822.

A three-quarters length portrait. The Shah is clad in a scarlet tunic with a sleeveless over-garment of darker material, trimmed with fur. On his head is a high Persian cap, decked

with jewels. The face, which is turned a little towards the right of the spectator, is of a ruddy complexion, with a short but thick black beard. The left hand rests on the hip, the right holds a chain of pearls.

Size, 50″ × 39″. Painter unknown.

Nadir Kuli Khan, a soldier of fortune, made himself King of Persia in 1732. Seven years later, having conquered Afghanistan, he crossed the Indus with a large army, and marched upon Delhi. He quickly captured the city, and gave it up to pillage by his soldiery. When at last the invaders retired they are said to have carried with them booty of the value of 32 millions sterling, including the famous Peacock throne. Nadir was assassinated in 1747.

The following extract from the Court Minutes of the 27th February 1822, will show how the portrait came into the possession of the East India Company :—

"A Letter from the Right Honourable Nicholas Vansittart, dated the 22nd instant, stating that many years ago his father [Mr. Henry Vansittart, Governor of Fort William, 1760–67] brought from Bengal a picture of Nadir Shah, supposed to be an original, and requesting the Court's acceptance of the same, being read : Ordered That the said Picture be accepted ; that when received it be deposited in the Company's Library, and that the Court's acknowledgments be conveyed to Mr. Vansittart for the same."

This painting, which is apparently the work of a Persian artist strongly influenced by European pictures, has been reproduced as the frontispiece of Sir Mortimer Durand's *Nadir Shah* (1908). The Victoria and Albert Museum possesses a similar portrait, which is considered to be the work of the same artist.

(45) Fort William, Calcutta.

This is No. 4 of the Lambert and Scott series, and gives us a most interesting picture of Calcutta in the early part of the eighteenth century. In the foreground are a number of English vessels, three of which are firing salutes. Behind is seen the river face of the Fort, showing two lines of battlements, enclosing the Government House. Over the roof of the latter rises the steeple of St. Anne's Church (consecrated 1709). On the left of the picture is seen in the distance what is probably the old Portuguese Church.

Size, 31″ × 46″. Painted by G. Lambert and S. Scott.

A reduced copy of Vandergucht's engraving of this picture (see under No. 35) is given in Dr. Busteed's *Echoes from Old Calcutta* (second edition, 1888), where the author makes the following note :—"The *small* river-gate to the left, seen indistinctly near the north-western bastion (partly covered by the edge of a sail) is that by which Siraj ud Dowlah entered the fort immediately after its capture. The Ghât leading down from the larger gate is probably that by which Governor Drake and others fled to the boats. The steeple is that of the first Calcutta church, which stood just outside the fort, and was destroyed during the fighting in June 1756. In the year following the publication of this print the steeple of this church was blown down during the furious hurricane, earthquake and storm-wave by which Calcutta was nearly overwhelmed in the night between the 11th and 12th October 1737."

(46) Fort St. George, Madras.

The fort is shown as viewed from the sea at a considerable elevation. The Government buildings and the various parts of the fortifications stand out with great distinctness. To the left of the flag-tower is seen St. Mary's Church (consecrated in 1680, and the first church erected by the English in India). The background is largely imaginary, and the ships are absurdly near the shore.

Size, 32″ × 52″. Painted by G. Lambert and S. Scott.

A similar painting was in January 1911 purchased by the Madras Government for the new Council Chamber there. It is probably one of a set of contemporary replicas, for it appears from the *Court Minutes* of 2nd November 1733 that George Lambert then applied to the Company for permission to make copies of the series. The fate of the remaining pictures is not known.

Particulars of the Madras replica (with a reproduction) are given in Col. Love's *Vestiges of Old Madras* (vol. ii, p. 93). As there pointed out, Lambert's chief authority was evidently the "Prospect of Fort St. George," which forms an inset to John Harris's plan of Madras (about 1710).

(47) Sir James Rivett-Carnac, Bart., Chairman of the East India Company, 1836 to 1838, and Governor of Bombay, 1839 to 1841.

Presented by his son, Sir John Rivett-Carnac, Bart., 1878.

A standing figure, with face seen in full, but body turned half to the left. The left hand hangs by the side; the right rests on a table, on which is a cocked hat. The uniform is blue, trimmed with silver, and with silver buttons and epaulettes; the sash is gold, the sword-belt gold and red. Grey hair is brushed back from a broad forehead; and the close-shaven face wears a kindly expression.

Size, 94″ × 58″. Painted by H. W. Pickersgill, R.A.

Sir James Rivett-Carnac entered the service of the East India Company in 1801 as an officer in the Madras Native Infantry, but was soon transferred to Bombay by the influence of his father, who was a member of the Bombay Council. From 1802 to 1819 he was constantly employed in a political capacity, including two years' service as Resident at Baroda (1817–19). He went home in the latter year, and in 1822 retired from the service. Five years later he was elected a director of the Company; he was made Deputy Chairman in 1835, and Chairman in 1836 and 1837. A baronetcy was conferred on him in 1836, and in 1838 he was appointed Governor of Bombay. Failing health, however, forced him to relinquish his appointment, and he quitted Bombay in the spring of 1841, much to the regret of all classes. He died on the 4th January 1846.

There is a similar portrait by the same artist in the Oriental Club, Hanover Square.

(48) Bombay.

In the centre of the picture is a large white building, with a high gateway surmounted by a coat of arms; this seems to be the edifice marked in Grose's map (about 1760) as "the Bunder or Company's Warehouses," and has long since been demolished.

In front, a pier projects into the harbour. On the right stands the castle, with the Union Jack floating from the Flag-staff Bastion; on the left are a number of warehouses. The foreground is occupied by shipping, amongst which may be noticed a large boat with a triangular sail, flying the Company's colours, viz., a flag crossed by horizontal bars alternately red and white.

Size, 32″ × 52″. Painted by G. Lambert and S. Scott.

(49) Captain Robert W. Eastwick.

Presented by Mr. Herbert Compton, 1900.

A three-quarters length standing figure, with left arm resting on the base of a pillar, and face looking towards the spectator's left.

Size, 28″ × 24″. Painted by [John ?] Hayes.

The adventurous career of this worthy old seaman has been told from his own memoirs by the donor of the picture in a volume published in 1891 under the title of *A Master Mariner*. He served in all parts of the East, from the Persian Gulf to Australia, and voyaged also to the West Indies and South America. Three times he was shipwrecked; twice he lost the whole of his fortune; twice he was taken prisoner after a severe fight, in the first case with a French frigate and in the second with an American privateer. He died in 1865 at the age of ninety-three, having been totally blind for the last thirty-three years of his life. He was father of Captain W. J. Eastwick (*see* No. 42) and of the Persian scholar E. B. Eastwick, C.B., M.P., who was for some time at the India Office as Assistant Political Secretary (1859–60) and Private Secretary to the Secretary of State (1866–67).

All the fittings of this room are from the East India House. The mantelpiece is particularly fine, representing a kneeling figure presenting various articles of Eastern produce to Britannia seated on a lion and bearing an olive branch. The tall walnut Chippendale armchair, dating from 1750, or probably earlier, has recently been upholstered in red velvet, the Company's badge (a lion holding a crown) being at the same time embroidered on the panel in gold thread. The elaborately carved ornaments on the arms and legs are worthy of notice. It appears to have been used by the Chairman in presiding at General Courts (*see* No. 4).

In the **Corridor** outside are—

(50) Fath Ali Shah and his family hunting.

A Persian painting of the early part of the last century. On horseback, in the centre, is the Shah himself, his person blazing with jewels. He is thrusting a spear into a tiger, but his gaze is fixed not on the animal but on the spectator. Around him are the royal princes and courtiers. In the background is a landscape of mountains, lakes and trees. The names of the principal personages are painted in Persian near the figures, and there is also a border of Persian verses.

Size, 139″ × 205″. Painter unknown.

(51) and (52) Two oil paintings (each 36″ × 54″) of Chinese scenery, possibly views on the Canton River.

Continuing along the **Corridor,** in a recess near the staircase we find marble statues of—

(53) Robert, Lord Clive.

(54) Major-Gen. Stringer Lawrence.

These are two out of a set of three (for the third see No. 573), sculptured by Peter Scheemakers, much of whose work is to be seen in Westminster Abbey, particularly the monuments of Shakespeare, Dryden, Admiral Watson and Lord Howe. Both warriors are represented bareheaded and in Roman costume, with the somewhat incongruous addition, in Clive's case, of the badge of the Order of the Bath, pendant by a ribbon from the neck. Each holds a short sword in his right hand. At the feet of Clive is a shield with the device of Medusa's head; and in a similar position on the other statue is a helmet over a sheaf of arrows.

The following extracts refer to this group of statues:—

"Resolved Unanimously That the Chairman and Deputy when they wait upon Vice-Admiral Pocock, Colonel Clive and Colonel Lawrence [to thank them on behalf of the Company for their services] will desire those Gentlemen to give their Consent that their Portraits or Statues be taken in order to be placed in some conspicuous parts of this House, that their Eminent and Signal Services to this Company may be ever had in remembrance." (Minutes of a General Court, 24th September 1760.)

"On a Motion Order'd That the Statues directed to be placed in this House in pursuance of the Resolution of the General Court of the 24th September 1760, be disposed in the following Order in the General Court Room, and that the inscriptions on the Plinths of their Pedestals be made as follows, viz.:—

"*In the Southern Nich.*—Robert, Lord Clive, Baron of Plassey, Knight of the Bath. A.D. 1764.

"*In the Center Nich.*—Sir George Pocock, Knight of the Bath, Admiral of the Blue. A.D. 1764.

"*In the Northern Nich.*—Major-General Stringer Lawrence. A.D. 1764." (Court Minutes, 25th July 1764.)

According to the Third Report of the Committee of Secrecy, 1773, the cost of the three statues was 605*l.* 10*s.* An illustration of the one of General Larwence will be found in the *Historical Record of the First Madras European Regiment* (1843), p. 205.

From this point can be seen upon the **Staircase** above—

(55) Napoleon III.

(56) The Empress Eugénie.

A pair of full-length portraits, in massive frames surmounted by the Imperial arms, presented by the late Emperor

of the French to the East India Company in acknowledgment of their contributions to the Paris Exhibition of 1855.

The Emperor, holding a hand of Justice, stands by a table on which are laid his crown and sceptre. He is dressed in a uniform consisting of a dark green coat with facings of gold, white breeches and high military boots. He wears a red ribbon and star, and the grand cordon of the Legion of Honour. From his shoulders hangs a mantle of crimson and gold, lined with ermine.

The Empress is in a court dress of white silk trimmed with lace, with a train of green velvet bordered with gold. She wears the black and white ribbon of the order of Malta, the jewel of which is suspended at her side. Upon her head is a coronet, while a crown is placed upon a table by her side. The floor, as in the companion picture, is carpeted in red, while the crimson hangings are drawn aside to show the landscape beyond.

Size of each, 85″ × 62″. Painted by Armand Constant Mélicourt.

The presentation of these pictures was notified to the Court on the 13th May 1856, by "a letter from the Secretary to the French Embassy, forwarding a letter from the Minister of the Imperial Household, stating that His Majesty the Emperor has been graciously pleased to order his and the Empress's portraits to be presented to the East India Company." To this the Directors returned an answer in fitting terms, expressing their sense of the honour done them.

On the **Staircase** itself stands—

(57) Sir Richard Temple, Bart., K.C.I.E., Governor of Bombay, 1877–80.

Presented (1922) *by his son, Sir Richard C. Temple, Bart., C.B., C.I.E.*

A plaster bust by A. E. L. Rost.

Room 183 (Private Secretary).

(58) The Essex East Indiaman in Bombay Harbour.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A curious circular picture, dating towards the end of the eighteenth century. To give the idea of perspective two pieces of glass are employed, one behind the other, on which the ships and boats are painted; while behind these again is a card on which warehouses, &c., are represented.

Mr. James Lyell has pointed out that this picture is adapted from one of a set of aquatints (published in 1785) from four paintings by Thomas Luny, representing the misadventures of the *Essex*, which in 1782 was dismasted in a storm and was afterwards towed into Bombay Harbour, where she was refitted.

(59) The Earl of Abergavenny, East Indiaman, off Southsea.

Purchased, 1896, *from Mr. R. Wordsworth-Smith.*

Size, 34″ × 60″. Painted by Thomas Luny, 1801.

This fine vessel, of 1,200 tons, was wrecked on Portland Shambles, 5th February 1805, with the loss of nearly three hundred lives and a cargo valued at £200,000. The captain, who went down with his ship, was John Wordsworth, younger brother of the poet, who alludes to him in his *Lines on a Picture of Peel Castle in a Storm*, and again in *The Fir Grove Path* and *Nature and the Poet.* He had previously commanded the same ship in Dance's action (see below).

(60) The Action off Pulo Aor, 15th February 1804.

This picture represents the celebrated encounter, in February 1804, between a fleet of merchant vessels under Commodore (afterwards Sir Nathaniel) Dance and a squadron of French men-of-war under Admiral Linois. The five vessels of the enemy's fleet are seen on the right under full sail, discharging their broadsides at the Indiamen. The latter, also firing vigorously, occupy the centre and left of the picture, while the rest of the English ships are seen to leeward.

Size, 35″ × 73″. Painted by T. Butterworth.

In 1851 a copy of this painting and another picture of the same engagement were presented to Christ's Hospital by Captain Charles Shea, an old "Blue" who commanded one of the ships under Dance. They are now at the offices in Great Tower Street.

Butterworth painted another picture of the fight "from a sketch made by an officer at the time." This was published in 1804 as a coloured print, the engravers being J. Clark and H. Merke.

(61) An engraved address of congratulation to Sir Nathaniel Dance and his brother officers from the Society of East India Commanders, including Dance's official report on the engagement.

At the head is an engraving of the preceding picture, by James Fittler, A.R.A.

(62) Warren Hastings.

A photograph of the painting by Romney in the Council Room.

(63) and (64) The Fight between the Warren Hastings and La Piémontaise, 21st June 1806.

Two coloured engravings (showing respectively the beginning and close of the combat), by Joseph Jeakes, from paintings by Whitcombe.

These are engraved from two out of a set of four paintings representing the engagement between the East Indiaman *Warren Hastings* and a French frigate of superior force, which

ended, after a fight of four hours and a half, in the surrender of the former vessel. She was afterwards retaken by some British cruisers; while the *Piémontaise* in her turn was forced to haul down her flag to H.M.S. *St. Fiorenzo* in March 1808.

The original paintings were exhibited at the Earl's Court Exhibition in 1895 by their owner, the late Mr. Walter F. Larkins, a descendant of Captain Thomas Larkins, who was in command of the ship at the time of her capture.

Room 182.

In this room is hung (65) a barometer (with clock) the frame of which was carved out of a beam of the *Hugh Lindsay*, the first Indian mail steamer. It was bequeathed to the Office in 1911 by Sir George S. Mackenzie, K.C.M.G.

Room 181 (Secretary of State).

This room is decorated exclusively with old Indian water-colours, hung as follows (starting from the door) :—

(66) The Emperor Jahangir in his Youth.
Apparently a contemporary painting.

(67) A Night Scene.
Painted by Muhammad Fakirullah Khan.

(68) The Discovery of a wounded Warrior.

(69) A Zenana Scene.

(70) A Lady visiting a Fakir.

(71) The Emperor Shah Jahan and his Court.

(72) A Prince hunting.

(73) Prince Dara Shikoh on horseback.

(74) A Youth and his Bride, with attendants.

(75) Rajput Ladies and Attendants.
Reproduced in *The Journal of Indian Art*, January 1913.

(76) A Zenana Scene.

With the exception of Nos. 66 and 71, these paintings are taken from the collection made by Richard Johnson, a well-known Bengal civilian, who was afterwards Warren Hastings's banker. The collection was purchased by the Court of Directors in 1807, and is now in the India Office Library.

Six of the pictures have smaller paintings on the reverse side, and the frames have been fitted with glass backs accordingly.

The room is handsomely furnished: the set of Lion chairs, the chandelier (from the East India House), and the carved woodwork being especially noteworthy.

Room 178 (Assistant Private Secretary).

(77) The Embassy of Hyderbeck to Calcutta from the Vizier of Oude, by way of Patna, in the year 1788, to meet Lord Cornwallis.

Engraved by Richard Earlom, from a painting by John Zoffany, R.A.

Haidar Beg's mission to Lord Cornwallis, to negotiate for a reduction of the contributions levied from the Nawab of Oudh, took place at the beginning of 1787, not in 1788 as stated on the picture. The envoy's cavalcade is seen marching in the rear of the European troops, towards Patna, which is shown in the distance, as also one of the huge granaries erected by the Bengal Government for storing grain against times of famine. The central incident is thus described in the index plate:—"A male baggage elephant, irritated by his driver, who is taken from his seat and destroyed . . . women and children falling from his back. This was the moment when Mr. Zoffany took his design for the picture." The second elephant carries a howdah, in which are Capt. (afterwards Sir John) Kennaway, Lord Cornwallis's aide-de-camp, and the Nawab's native interpreter. Zoffany rides on a horse by the side. In the foreground are introduced several types of natives, soldiers and others. Near the Nawab's colours are seen his Portuguese doctor, with his wife and son.

For reproductions of this engraving and Nos. 84 and 102 (with a key plate in each case), see the work on Zoffany by Lady Victoria Manners and Dr. Williamson. The original painting of "The Embassy" is now in the Victoria Memorial Hall, Calcutta, having been purchased and presented in 1923 by Sir Rajendra Nath Mukerji, K.C.I.E., K.C.V.O. A photograph of it appeared in *Bengal Past and Present*, No. 51.

(78) Major-Gen. Sir Henry Havelock.

Mezzotint by J. Sinclair after W. Crabbe, 1858.

(79) Vice-Admiral Charles Watson.

Presented by Mr. William Foster, April 1905.

A mezzotint engraving by E. Fisher from a painting by Thomas Hudson.

Admiral Watson, Commander-in-Chief in the East Indies, 1754–57, is chiefly remembered for his co-operation with Clive in the reduction of Gheriah (February 1756), and in the recovery of Calcutta (January 1757), which was followed by his capture of the French settlement of Chandernagar (March 1757). He died at Calcutta on 16th August 1757 in his 44th year, and was buried in St. John's churchyard there. The East India Company erected a monument to his memory in Westminster Abbey at a cost of £1,000 to the sculptor (Scheemakers), and £51 10*s.* to the Dean and Chapter. It was unveiled on 18th June 1763. (*Miscellaneous Letters Received*, xlv, 150.)

(80) and (81) Two sets of Miniatures, depicting the principal personages of the Punjab and neighbouring countries about the time of the Sikh Wars.

They comprise:—Ranjit Singh, Maharaja of Lahore, with his successors, Kharak Singh, Naunihal Singh, Sher Singh, and Dalip Singh; the Rani

Jindan, mother of Dalip Singh; Dost Muhammad Khan, Amir of Kabul, and his son, Akbar Khan; Raja Tej Singh, Commander-in-Chief, 1845–46; Raja Dina Nath, Diwan of Lahore; Gulab Singh, Maharaja of Kashmir, with his brothers, Dhyan Singh and Suchet Singh, and Ranbhir Singh, his successor; Bahawal Khan, Nawab of Bahawalpur; Phula Singh, Akali; the famous military leaders, Sher Singh, Chattar Singh, and Sham Singh; and Mulraj, Governor of Multan, who was responsible for the murder of Anderson and Vans Agnew, which brought on the Second Sikh War.

Room 177 (Political Aide-de-Camp).

(82) The Surrender of the Two Sons of Tippoo Sultaun.

A stipple engraving by Anthony Cardon from a painting by H. Singleton.

(83) H.H. Colonel Sir Hira Singh Malwendar Bahadur, G.C.S.I., G.C.I.E., Raja of Nabha.

A photograph, presented in 1907 by Sirdar Kahan Singh.

(84) Tiger-hunting in the East Indies.

Engraved by Richard Earlom, from a painting by John Zoffany, R.A.

"This print represents the attack and death of the royal tiger near Chandernagur, in the Province of Bengal, in the year 1788, by a party of gentlemen and their attendants, mounted on elephants according to the custom of that country." The persons in the howdah on the right are Sir John Macpherson and Zoffany himself (with a gun); in that on the left are General Carnac and (behind him) Mr. Stables. In the foreground is a native woman "advancing to pluck the whiskers off the dead tiger." Forbes, in his *Oriental Memoirs* (ii, 489), prints a letter from Sir John Day to Sir William Jones, describing another tiger-hunt in which Zoffany took part in April 1784. He says the natives deem the tiger's whiskers "a deadly poison, and most anxiously, but secretly, seek them, as the means, in drink, of certain destruction to an enemy."

The original painting, or an oil sketch for it, is in the possession of Mrs. Alexander Kennedy.

(85) H.H. Sir Bhupindar Singh Mahindar Bahadur, G.C.I.E., Maharaja of Patiala.

A photograph.

(86) The Maharaja Sriram Chandra Bhunj Deo of Moharbhanj.

A photograph.

(87) Sir Curzon Wyllie, K.C.I.E., C.V.O., Political Aide-de-Camp, 1901–09.

A photogravure from a painting by Herbert A. Olivier.

(88) The Private Secretaries to the Viceroys, 1840-1903.

A photograph of a set of 15 portraits, belonging to the Government of India.

They comprise Mr. J. R. Colvin, Sir Henry Durand, the Hon. C. S. Hardinge, the Hon. G. C. Talbot, Mr. L. B. Bowring, Mr. J. D. Gordon, Sir Owen Burne, Lord Cromer, Sir George Colley, Sir Henry Brackenbury, Sir Henry Primrose, Sir D. Mackenzie Wallace, Sir John Ardagh, Sir Henry Babington Smith, and Sir Walter Lawrence.

(89) H.H. Sir Ranbir Singh Bahadur, K.C.S.I., Maharaja of Jind.

A photograph.

(90) H.H. Muhammad Bahawal Khan, Nawab of Bahawalpur, 1899-1907.

A photograph.

Nos. (85) *to* (90) *were presented by Sir James Dunlop-Smith, K.C.S.I., C.I.E.*

Room 176 (Parliamentary Under Secretary).

Over the fireplace is—

(91) Lord Clive receiving from the Nawab of Bengal the grant of the Sum of Money which was applied to establish the Fund for Disabled Officers and Soldiers, known as Lord Clive's Fund.

The principal figure in the composition is Lord Clive, in scarlet coat with facings and cuffs of black velvet, ornamented with gold braid, scarlet breeches, and buff coloured waistcoat with the red ribbon of the Bath ; a black gold-braided hat, grey stockings, and shoes with gold buckles, complete the costume. His face is turned to the native prince* on his right. The latter, clad in a long robe of flowered satin, extends his hands in amazement. In his right hand Clive holds a folded document, and with his left he points to a group of destitute soldiers. The foremost of these wears the uniform of the Bengal Artillery (blue with red facings) ; while three more Europeans, in red uniforms, together with a native, also in red, with white and blue turbans, represent other branches of the Company's military service. In the near distance sits

* Probably intended for the Nawab Najim-ud-Daula, Mir Jafir's son and successor. As a matter of fact, the warrant for the money was handed to Lord Clive by the widow of Mir Jafar.

an Englishwoman with an infant on her lap, and her right arm clasping a boy; two other children stand near.

Size, 54″ × 48″. Painted by Edward Penny, 1773.

The East India Company's Military Fund for the relief of old and disabled officers and soldiers, and of the widows of those dying in the Company's service, established in 1770, was commonly known as Lord Clive's Fund, from the fact that it owed its initiation to His Lordship's generosity in devoting to this purpose a legacy of five lacs of rupees left to him by Mir Jafar, Nawab of Bengal. The administration of the Fund was in the hands of the Company, and it was for the adornment of the Military Fund Office created for that purpose that the Court commissioned Mr. Edward Penny to paint this picture. The following extracts from the Court Minutes relate to it:—

"On a Motion, Order'd That Mr. Penny be allowed the sum of 150*l.* out of the Contingent Military Fund for painting a Picture on the Subject of Lord Clive's receiving from the Nabob of Bengal the Grant of the Sum of Money which was applied to establish the Fund for Disabled Officers and Soldiers in the Company's Service." (3rd February 1773.)

"Letter from Mr. Edward Penny representing the insufficiency of the sum paid him for Painting a Picture for the Military Fund Office being read, And the Court considering thereof, Order'd That Mr. John Christopher Roberts pay Mr. Penny the further Sum of 60*l.*, making in the whole 200 Guineas, out of the Contingent Military Fund, and charge the same in his Account of Disbursements." (25th March 1773.)

This picture has been reproduced in Williams's edition of Macaulay's essay on Clive (page 78).

In the recess towards the window is—

(92) Tombs at Golconda.

Purchased, April 1920.

A view of the mausoleums of the Kutb Shahi Kings outside Golconda.

Size, 31″ × 24½″. Artist unknown.

And on the other side—

(93) A View at Golconda.

Purchased, November 1920.

A companion picture to the foregoing, evidently by the same artist. The royal tombs appear in the distance, and part of the fort is shown on the left.

Size, 31″ × 23½″.

(94) A View at Benares, 1781.

Purchased, October 1904.

In the foreground is the river, with steps leading up to the palace of the Raja Abal. Behind appear the domes and minarets of the celebrated mosque erected by Aurangzeb on the site of a Hindu temple.

Size, 27″ × 36″. Painted by William Hodges, R.A.

Hodges, who had made a reputation as draughtsman in Captain Cook's second voyage (1772–75), went to India in 1778 and returned in 1784.

While there he enjoyed the patronage of Warren Hastings, for whom he painted a number of Indian scenes, including the present picture, which has a special interest in that it was probably executed from sketches made during Hastings's momentous visit to Benares in connection with the arrest of Chait Singh. Hodges accompanied the Governor-General on this occasion, and shared in his flight to Chunar.

On giving up his Park Lane residence in 1797, Hastings sold eleven of his pictures by Hodges (this among them), and was much disappointed at the small amount realised.

There is a small print (by Morris) of this picture in the *European Magazine* for October 1788. An engraving in aquatint by Hodges himself will be found in the first volume of his *Select Views in India*, published in 1789.

(95) The Marquess Cornwallis, Governor-General and Commander-in-Chief, 1786–93, and again in 1805.

Engraved by H. Hudson, from a painting by A. W. Devis.

The original belongs to the Government of India. The print, which is now scarce, was published by the engraver at Calcutta in November 1794.

(96) A set of Miniatures of the Law Family.

Purchased, May 1913.

From a note on the back, supplemented by other information, it is concluded that these represent: (1) Jacques Law of Clapernon (born 1758), son of the Chevalier Jacques François Law and nephew of Jean Law the Governor of Pondicherry (top right-hand corner); (2) Madame Law (Mère), *née* Marie Carvalho, mother of the foregoing (top left-hand corner); (3) her daughter, Marie Josèphe, who married Louis de Bruno; (4) Samuel Johnson, of the Madras Civil Service, the husband of Jeanne Law, another daughter of No. 2; (5) Coll Johnson, son of No. 4. Only two of the miniatures are signed, viz., No. 1, which is the work of [Louis] Sicardi, 1783, and No. 3, which was painted by Rocher in 1774.

This room contains a handsome fireplace of white and coloured marbles, several Lion chairs, and a fine mahogany cabinet, of the second half of the eighteenth century, with an interrupted curved pediment filled in with open-work tracery.

Room 174.

(97) Bishop Heber.

Purchased, March 1913.

A half-length figure, in episcopal robes, with a cap in the right hand. A red curtain is hung in the background, and in the distance on the left are seen a church and a palm tree.

Size, 14″ × 12″. Painted by Thomas Phillips, R.A.

This is the well-known portrait engraved by S. Cousins for the biography published by Mrs. Heber.

(98) Muhammad Ali, Nawab of the Carnatic (*see* No. 12).

Engraved in mezzotint by Dixon after a painting by Ward.

The original seems to have been painted for Lord Pigot; its present location is unknown. The engraving has been reproduced in Colonel Love's *Vestiges of Old Madras* (vol. iii).

(99) Golconda.

(100) Hyderabad.

Two coloured aquatints by Francis Jukes, based on sketches by Thomas Anburey (afterwards Sir T. Anburey, K.C.B.), of the Bengal Engineers.

Room 173.

(101) Lord Teignmouth, Governor-General, 1793–98.

Engraved by Henry Dawe, from a painting by H. P. Briggs.

The building in the background is the old Government House at Calcutta. The original picture is in the possession of the British and Foreign Bible Society, of which Lord Teignmouth was the first President. It was presented to the Society in 1843–44 by Mr. Thomas Allan.

(102) Colonel Mordaunt's Cock Match at Lucknow, 1786 (with key engraving).

Engraved by Richard Earlom, from a painting by John Zoffany, R.A.

The figures include the Nawab of Oudh (Asaf-ud-Daula), the Nawab Salar Jang, Hasan Raza Khan, Colonel Mordaunt, Colonel Claud Martin, and Zoffany himself. The original picture was painted for the Nawab of Oudh, and was destroyed during the Mutiny. A copy made by the artist for Warren Hastings (a previous copy is said to have been lost on the way home) was sold at the Daylesford House Sale in 1853 for 215 guineas, and re-sold in 1898 at Christie's for 210 guineas. It is now in the possession of the Marquess of Tweeddale.

(103) Warren Hastings.

Presented by Sir Charles Lawson, 1906.

A mezzotint (1777) by Thomas Watson of the portrait by Sir Joshua Reynolds (1766), in the possession of Lady Northwick.

Room 172 (Permanent Under Secretary).

(104) A Darbar at Delhi, about 1820.

Size, 19″ × 16″. Painted by Shekh Alam.

Purchased, March 1908.

An interesting representation of the court of the last but one of the Mogul Emperors, Akbar Shah II. (1806–39). An account of such a reception is given in the second volume of Bishop Heber's *Travels*.

The Emperor is shown seated on his throne in the Diwan-i-Khas of the Palace at Delhi. Near him stand the Princes of the Blood Royal, the figure immediately on his left being that of his eldest son, Mirza Jahangir Bahadur. The other Princes are Babar, Husain, and Kai Kubad on the left, and Salim, Abu Muzaffar, and another unnamed, on the right. Next stands Sir David Ochterlony, the British Resident at Delhi. Then come the nobles of the court. Altogether there are over 50 figures in the picture, which is an admirable specimen of the work of the later Delhi school.

For a photographic copy see No. 424. The painting has been reproduced in colours as a frontispiece to Miss Festing's *Strangers within the Gates.*

(105) A collection of Indian Miniatures of the principal personages of the Punjab and neighbouring countries about the time of the Sikh Wars.

They are arranged as follows:—Ranjit Singh, Kharak Singh, Naunihal Singh, Sher Singh and Dalip Singh, each of whom occupied in turn the throne of Lahore; the Rani Jindan, mother of the last-named; Gulab Singh and his brothers, Dhyan Singh and Suchet Singh; Dost Muhammad, Amir of Kabul; Dina Nath, Diwan of Lahore; Mulraj, Governor of Multan; Chattar Singh, Sham Singh, and Sher Singh, leaders of the Sikh Army; Phula Singh, Lal Singh, Fakir Nuruddin, Tej Singh, Zulfakar Khan.

(106) Asaf-ud-Daula, Nawab Wazir of Oudh.

Purchased, February 1906.

A three-quarters length seated figure, with face turned partly towards the spectator's left. His right hand rests upon one knee; the left is pressed against his side. The dress is a simple one of muslin, with necklaces and armlets of pearls and gems. The red turban is also ornamented with jewels.

The frame is a handsome piece of work, with a top centre composed of weapons, a flag and the badge of the *machi* or fish.

Size, 51″ × 41″. Painted by John Zoffany, R.A.

The following note was found on the back of the canvas at the time of its purchase:—"Joh. Zophany painted this Picture at Lucknow, A.D. 1784, by order of His Highness the Nabob Vizier Asoph Ul Dowlah, who gave it to his Servant Francis Baladon Thomas."

Asaf-ud-Daula succeeded his father Shuja-ud-Daula in 1775. He enriched Lucknow with many magnificent buildings, but his reign was one of extravagance and misgovernment, and his court became a happy hunting-ground for European adventurers of all descriptions. He died in September 1797, after a reign of twenty-two years.

Francis Baladon Thomas was a surgeon-major on the Bengal establishment, and also surgeon to the Lucknow Residency. In 1785, however, a quarrel with Mr. Bristow, the Resident, from whom he had demanded payment for medical attendance, led to his being brought before a court-martial and dismissed the service (*Hough's Courts-Martial*, p. 734).

(107) Charles Lamb, Clerk in the East India House, 1792–1825.

Size, 49″ × 39″. Painted by Henry Meyer.

A seated figure, three-quarters length, dressed in black, facing the spectator. The right hand, holding a pen, rests

upon a number of official documents. Behind are two volumes, one of which is labelled "Elia." A red curtain forms the background, and in the distance is seen the front of the East India House.

This is the well-known portrait by Meyer, painted in 1826, and exhibited at the Royal Society of British Artists in that year. Lamb refers to it in one of his letters (Ainger's edn., vol. ii, p. 188). It was for some time the property of Sir Thomas Talfourd, from whose daughter it was purchased in 1902.

Talfourd considered it the best of all portraits of Lamb. Leigh Hunt, on the other hand, while admitting it to be "by many degrees the best, or rather the least unsatisfactory," of all he had seen, thought that it did not do full justice to the sitter. "There was," he says, "a general resemblance to the form and look of the face—what is called by courtesy a 'likeness' —but as to the high and various intellectual characteristics of it, they were wholly wanting, no less than the general and individual expressions; and in their place we had one of those amiable nonentities so aptly described as 'portrait of a gentleman.'" Crabb Robinson thought it "a strong likeness," but added, "it gives L. the air of a thinking man, more like the framer of a system of philosophy than of the genial and gay effusions of Elia."

This portrait was engraved by the painter himself in 1828 for Leigh Hunt's *Lord Byron and Some of his Contemporaries*, and has since been many times reproduced.

A reduced copy in oils, said to have been painted by Meyer, was shown by the late Sir Charles Dilke at the Guelph Exhibition in 1891, and has since been sold at the disposal of his effects. Another small copy, attributed to the same artist, is in the National Portrait Gallery.

(108) Hasan Raza Khan.

Purchased, February 1906.

The Nawab is represented as seated on a sofa, with his right hand on his sword and his left holding the stem of a hookah. The face, which looks towards the left, is dark, with a black moustache. The red turban is plain, and the dress is of muslin, with a rich sash. Some buildings are seen through a window in the background.

The frame is similar to that of the companion picture, No. 106.

Size, 51″ × 41″. Painted by John Zoffany, R.A.

The Nawab Hasan Raza Khan became minister to Asaf-ud-Daula at an early period of the latter's reign. According to the author of the *Seïr Mutaqherin* (iv, 100) he had originally been the superintendent of Shuja-ud-Daula's kitchen office, and was by no means a suitable person for his new post, being merely an indolent voluptuary. Tennant, in his *Indian Recreations* (ii, 409), speaks of him in 1799 as very popular, and mentions an attempt made to assassinate him. Another likeness of him, as also of the Nawab Wazir, appears in the Cockfight picture (see No. 102).

The following note was on the back of the portrait at the time of its purchase:—"Joh. Zophany painted this Picture at Lucknow, A.D. 1784, by desire of Hussein Reza Caun, Nabob Suffraz Ul Dowlah, who gave it to his friend Francis Baladon Thomas."

Between the windows hangs a series (109–114) of portraits of Under Secretaries of State for India. Of these, Nos. 109–111 were presented by Lady Ritchie in 1912. They are as follows :—

(109) Sir Richmond Ritchie, K.C.B., I.S.O., 1909–12.
A photograph.

(110) Herman Merivale, C.B., 1860–74.
A photograph.

(111) Sir Louis Mallet, C.B., 1874–83.
Photographed from a drawing by P. A. Miller, 1896.

(112) Sir Arthur Godley, G.C.B. (now Lord Kilbracken), 1883–1909.
A photograph (presented by himself).

(113) Sir Thomas Holderness, Bart., G.C.B., K.C.S.I., 1912–19.
A photograph (presented by himself).

(114) Sir George Russell Clerk, K.C.B., 1858–60.
Photographed from a pencil sketch by Lord Colville (1844), in the possession of Sir Godfrey Clerk, K.C.V.O., C.B.

(114A) Sir F. William Duke, G.C.I.E., K.C.S.I., 1920–24.
A photograph. (Presented by Lady Duke.)

Over a door is—

(115) Richard Bourchier.
Purchased, July 1911.

A half-length figure (in an oval), wearing a grey wig and brown coat and waistcoat. The face is seen almost in full.
Size, $29\frac{1}{2}'' \times 24\frac{1}{2}''$.

A brief account (by the present writer) of Bourchier's life will be found in the *Indian Antiquary* for October 1911. After trading for some time in India as a "free merchant," he was appointed (1725) Sixth in Council at Calcutta, and on arrival became Export Warehouse Keeper. In 1732, however, when he had reached the rank of Second in Council, he and his colleagues were dismissed by the Company to mark the latter's displeasure at the poor quality of the goods sent home. Bourchier remained in Calcutta, and after a time was made Master Attendant there. In 1743 his friends in England procured his appointment as Chief of Anjengo, a settlement on the Malabar Coast. Thence he was transferred six years later to Bombay as Second in Council, and in the following year became Governor there. This post he held for over nine years, and it was during his tenure of office that Clive and Watson took Gheria from the Angria pirates. Bourchier returned to England in 1760 and died ten years later, it is said insolvent and penniless.

Most of Bourchier's sons went to India. One of them, Charles, was Governor of Madras from 1767 to 1770; while another, James, was Member of Council there, 1765 to 1769.

The picture, which is unsigned, is stated to have been painted by George Dance, Junior. This attribution is, however, very doubtful. A reproduction will be found in *Bengal Past and Present*, vol. viii. p. 180.

The fireplace, of white and coloured marbles, is an ancient one purchased from a Bond Street dealer in 1866. The fine Chippendale chairs are deserving of special notice.

Room 171 (Assistant Under Secretary).

(116) Fath Ali Shah, King of Persia, 1797–1834.

A native painting of the celebrated Shah who ruled Persia during the early part of the nineteenth century. It represents him seated on a rich carpet, and wearing a tight-fitting blue dress thickly adorned with jewels. His sword crosses his knees in front, and in his right hand is a sceptre. The eyes and eyebrows are dark, and the long black beard reaches almost to the waist. Upon his head is a high Persian cap, decorated, like everything else in the picture, with a profusion of pearls. A watch of European manufacture lies upon the carpet in front. Above, in the right-hand corner, part of a curtain is visible; while in the lower left-hand corner is seen a jewelled water-bottle.

Size 74″ × 42″. Painted by Mirza Baba, Heg. 1213 (A.D. 1798–99).

This is probably the portrait which Lord Wellesley brought home from Calcutta for presentation to the Court (Minutes, 9th July 1806). It has been reproduced in Sir Percy Sykes's *History of Persia*.

(117) Major-Gen. Sir Robert H. Sale, G.C.B.

Engraved by T. L. Atkinson, from a painting by Henry Moseley.

(118) Colonel Mordaunt's Cock Match.

Presented by Sir Charles Egerton, G.C.B., D.S.O., November 1914.

A hand-coloured reproduction of the print described under No. 102, on a slightly smaller scale.

(119) Lieut.-Gen. Viscount Hardinge, G.C.B. and Staff, on the field of Feroshuhur (1845).

Engraved by Samuel W. Reynolds, from a painting by Sir Francis Grant, P.R.A.

(120) Field-Marshal Sir Charles Egerton, G.C.B., D.S.O.

Purchased, 1921.

A lithograph.

Room 170 (Deputy Under Secretary).

(121) The Death of General Sir Ralph Abercromby, K.B. (with key engraving).

Engraved by Francis Legat, from a painting by Thomas Stothard, R.A.

(122) Queen Victoria.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

Engraved by Samuel Cousins, from a painting by Lowes Dickinson, 1871.

(123) The Kutb Minar, at Delhi.

Purchased, June 1921.

A water-colour drawing (30″ × 21″) by an Indian artist.

(124) A set of Miniatures, painted about the commencement of the nineteenth century, of the Twelve Padishahs of Delhi and of Nadir Shah.

The "twelve Padishahs" are Timur, Babar, Humayun, Akbar, Jahangir, Shah Jahan, Aurangzeb, Bahadur Shah, Farrucksiyar, Muhammad Shah, Ahmad Shah and Alamgir II.

(125) Sir Lionel Abrahams, K.C.B., Assistant Under Secretary, 1911–19.

A photograph.

(126) Sir Louis Mallet, C.B., Under Secretary of State, 1874–83.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A photographic reproduction of a pen-and-ink drawing by T. Blake Wirgman.

(127) Lord Gough.

Engraved by George Saunders from a painting by Sir Francis Grant, P.R.A.

The original is in the United Service Club.

(128) Sir James B. Peile, K.C.S.I., Member of Council, 1887–1902.

A photograph.

(129) Sir Henry S. Maine, K.C.S.I., addressing the Council of India.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A photographic reproduction of a pen-and-ink drawing by T. Blake Wirgman, made for Sir Henry Yule.

(130) H.R.H. the Prince of Wales at Headquarters.

(131) Garhwalis on the La Bassée Road.

(132) Gurkhas advancing.

Three photographs of episodes in the Great War, presented by Dr. Girdwood.

The handsome marble fireplace was bought at the same time as that in the room of the Under Secretary of State. Both are said to have come from some old houses that had just been pulled down.

In the **Council Room Corridor** are—

(133) to (136) Four Chinese paintings.

Size of each, 54″ × 81″.

These pictures, as Professor Takakusu has been good enough to explain, represent the four great epochs of life according to the Confucian teaching, viz.:—(1) Coming of Age (*kwan*), a river scene with a long procession carrying fish-banners, and boys playing games in the foreground; (2) Sacrifice (*tsai*), in which a temple is the prominent feature; (3) Marriage (*kwang*), another river scene with a procession escorting a closed litter; (4) Death (*sau*), typified by a funeral party winding amid hill scenery.

Caroline Fox mentions that she saw this series in the Museum at the East India House in May 1840. She describes them as depicting the four seasons. The author of *Old Humphrey's Walks in London* says: "They represent events that correspond with the different seasons. The feast of lanterns, in spring; the Chinese wedding, in summer; the funeral, in autumn; and the mandarin hall of audience, in winter."

Room 168 (Council Reading Room).

(137) Major-Gen. Sir William Nott, G.C.B.

Presented (to the Company's Military Seminary at Addiscombe) by Mr. Henry Wood, B.C.S., May 1852.

A three-quarters length figure, standing bareheaded, with one hand holding a sheathed sword and the other extended as if in the act of addressing his troops. The general is in full uniform of scarlet, with gold epaulettes and sword-belt. He wears the ribbon and star of the Order of the Bath, and also the Kabul medal. The face, which is long, with long nose and somewhat thick lips, is close shaven except for side whiskers; these, like the hair, are white, while the eyebrows are very dark. Clouds in the background throw the figure into strong relief.

Size, 56″ × 44″. Painted by B. R. Faulkner.

The names of Nott and Pollock (whose portrait stands opposite) are familiar to everyone as those of the two generals who, after the disasters in Afghanistan in 1841–42, revived the prestige of the British arms by their victorious march to Kabul. Pollock started from Peshawar and,

after relieving Sale at Jalalabad and scattering the forces opposed to him, reached the capital in September 1842; there he was joined a few days later by Nott, who had marched from Kandahar. The prisoners taken by the Afghans were recovered, the *bazar* of Kabul was blown up as a lasting memorial of the British occupation, and then the troops withdrew and brought the melancholy drama of the first Afghan War to a conclusion. Nott was soon after appointed envoy to the King of Oudh, but ill-health compelled him to quit India towards the end of 1843; and his illness proved fatal on the 1st January 1845, at the age of sixty-two.

The following is the entry in the Court Minutes (12th May 1852) recording the presentation of the picture:—"A letter from Lieut.-Colonel Abbott, C.B., Lieut.-Governor of the Military Seminary, dated the 11th inst., submitting the offer of Mr. Henry Wood to present a portrait of the late Major-General Sir William Nott, G.C.B., to that establishment being read: The draft of a letter to Henry Wood, Esq., conveying the Court's thanks for his Offer, and stating that they have much satisfaction in accepting the present, and in directing that it be placed in a suitable position on the Walls of the Institution, was read and approved."

The East India United Service Club possesses copies of this and the next picture (Sir George Pollock), both painted by J. E. Breun.

(138) Her Majesty Queen Victoria.

A copy in marble, by Messrs. Farmer and Brindley, of the plaster bust described under No. 437.

(139) Lieut.-Gen. Sir George Pollock, G.C.B.

A three-quarters length portrait, representing the general standing bareheaded, with body turned slightly towards the spectator's left, and right arm raised. He is clad in a dark blue uniform with gilt buttons and belt; on his breast are the star of the Bath, the India general service medal with four clasps, and the Kabul medal. A range of precipitous mountains, and a dark lowering sky, form a sombre background, relieved by distant light on the left.

Size, 56″ × 44″. Painted by Sir Francis Grant, P.R.A.

Pollock's great exploit—the march to Kabul—has been already referred to in the note on the previous picture. Unlike his brother officer, he lived for many years to enjoy his well-deserved reputation, dying on the 6th October 1872, at the age of eighty-six.

The following passage relates the circumstances under which this picture was painted:—

"Resolved Unanimously that, being desirous to place in the Hall at Addiscombe a companion portrait to that of the late Maj.-General Sir William Nott, K.C.B., and being of opinion that the eminent services and distinguished character of Lieut.-General Sir George Pollock, G.C.B., specially entitle him to be selected for this mark of honourable distinction, and to be recognized as an example for the imitation of every officer entering the Army, Sir George Pollock be requested to sit for the purpose, and that the Chairman and Deputy Chairman be authorised to take measures accordingly, subject to the approval of the Board of Commissioners for the Affairs of India."—Court Minutes, 23rd January 1856.

This room contains a number of Lion chairs, an elaborately carved teakwood armchair (apparently modern), two chandeliers from the East India House, a clock by Thwaites and Reed, and two fireplaces of terra cotta, painted a dull red. On a table stands an old ballot box of mahogany, veneered with Amboyna wood and ebony, with brass fittings; inside is a small box with a handle and sliding lid for passing round the ballot balls. This ballot box, which doubtless came from the East India House, appears to date from about the close of the eighteenth century.

In the **Corridor** outside—

(140) Sir Robert Montgomery, G.C.S.I., K.C.B., LL.D.

A marble bust by Albert Bruce Joy, R.H.A., presented, together with a portrait (see No. 246), by the Sir Robert Montgomery Testimonial Committee.

The face looks slightly to the left. The dress is a civilian uniform, with the badge and star of the Order of the Bath and the star and ribbon of the Star of India.

(141) Major-Gen. Sir Herbert B. Edwardes, K.C.B., K.C.S.I.

A full length standing figure, in Afghan dress, with the face three-quarters to the left.

This painting, by Henry Moseley, was bequeathed by Lady Edwardes to the National Portrait Gallery, the Trustees of which have lent it to the India Office, in return for the loan of the bust of Sir H. Edwardes which formerly stood in the Council Reading Room.

Size, 98″ × 64″.

(142) to (144) Views in the Sirinagur Mountains, British Garhwal.

Three sketches by an unknown artist. Two of them are painted in oil colours on paper; the third is a water-colour version of one of the others. Three more of the same series will be found under Nos. (162) to (164). All six were formerly in the Museum at the East India House.

Size of each, 18″ × 27″.

It may be surmised that these pictures are the work of Thomas and William Daniell, whose return from a sketching tour in "the hills and snowy mountains above Hardwar" is recorded in *The Calcutta Gazette* of 9th July 1789. The fourth part (1807) of the work on *Oriental Scenery*, published by these artists, contains a number of views of the district round Srinagar, but these particular sketches are not included. It is known, however, that in 1797 and 1824 Thomas Daniell exhibited at the Royal Academy landscapes described as views of the Sirinagur Mountains.

Mr. H. Evan Cotton, C.I.E., has suggested (*Bengal Past and Present*, vol. xxv, part i, p. 12) that the Daniells were accompanied on their trip

by Samuel Davis of the Bengal Civil Service (whose drawings of Bhutan were reproduced in Samuel Turner's *Embassy to Tibet*), and that these six sketches were made by him. The evidence, however, appears to be slight, particularly as Davis is not known to have painted in oil colours.

(145) A Charakpuja, or Hook-Swinging Festival.

Presented by the Rev. Canon Atkinson, D.C.L., 1910.

In the centre stands a tall pole, with two cross pieces, from the extremities of which three devotees are suspended by ropes. A fourth stands in the foreground on the left with hooks fixed in his back, ready to take his turn. The pole is surrounded by a miscellaneous crowd of natives, mostly on foot.

Size, 36″ × 28″. Painted by James Atkinson, 1831.

A description of the ceremony occurs in the artist's poem in *The City of Palaces*, written in 1824.

In a recess near these pictures is a collection of swords, pistols, lances, guns, &c. (most of them bearing the East India Company's mark) arranged here several years ago under the superintendence of Sir George Birdwood. In 1915 four of the guns were deposited on loan in the Tower of London.

Over the door in the same recess is a plaster cast of a circular moulding in the ceiling of the church of St. Matthias, Poplar, containing the arms of the original East India Company. This was presented to the India Office by Sir George Birdwood upon his retirement in 1902.

What is now known as the church of St. Matthias bore in the old days the simple designation of Poplar Chapel. Built about 1654 on a piece of ground given by the Company, it served the double purpose of a chapel for their almshouses close by and a place of worship for the people of the neighbourhood, many of whom either were or had been in the Company's service. The original moulding was probably placed in its present position at the time the church was erected, and it still remains an interesting reminder of the long connection between the parish and the Company. It should be noticed that the artist has, by a slip, reversed the positions of the lions and fleurs-de-lys in the upper compartment of the shield.

For photographs of this moulding see *The Journal of Indian Art* for January 1899, and *Relics of the Honourable East India Company* (1909).

Above this is the beautifully carved coat-of-arms of the United East India Company, which formerly stood behind the Chairman's seat in the Court Room of the East India House (see No. 3).

At the break-up of the Company's establishment this coat-of-arms was put up to auction in May 1861, and sold for the sum of 7*l.* 10*s.* It ultimately came into the possession of Mr. Louis Forbes, Madras Civil Service (retired), who desiring, as he said, to find a fitting resting-place for this interesting relic, "a living reminder of the grand East India Company, which, though for three decades it has ceased to be the governing power, still lives in the memory and affection of those who served it," presented it, in January 1891, to the Secretary of State for India.

Further along the **Corridor** are—

(146) to (161) Sketches in Afghanistan, 1842.

Sixteen water-colour drawings by James Atkinson, Superintending Surgeon of the Army of the Indus, in the First Afghan War.

Presented by the Artist's son, the Rev. Canon J. A. Atkinson, D.C.L.

They comprise: (1) The Bala Hissar and City of Kabul; (2) The Tomb of the Emperor Baber; (3) The Fortress and Citadel of Ghuznee; (4) The Village of Urghundee, where Dost Mahomed abandoned his guns and fled; (5) The opening into the narrow pass above the Siri Bolan; (6) The wild pass of Siri Kagoor; (7) The troops emerging from the narrow part of the defile in the Kojak Pass; (8) The encampment at Dadur, with the entrance to the Bolan Pass; (9) The second descent through the Kojak Pass; (10) The third descent from the Kojak Pass; (11) Kabul, from a burying-ground N.E. of the City; (12) Kandahar; (13) The approach to the Fortress of Quetta; (14) The Town of Roree and the Fortress of Bukker on the Indus; (15) A Durbar held by Shah Shuja at Kabul; (16) The Valley of Maidan.

These drawings form part of a series lithographed by L. and C. Haghe, and published with descriptive letterpress [1842] by Graves, under the title of *Sketches in Afghaunistan.*

(162) The Coa-Nuddy, about five koass (*kos*) from Coaduwar Gaut.

(163) Deasen, a village about midway from Coaduwar Gaut to Sirinagur.

Srinagar is the principal town of British Garhwal. "Coaduwar" is Kotdwara, a village at the foot of the hills, on one of the chief trade routes between Garhwal and the plains of Rohilkhand.

(164) Sirinagur, on the Alukninda (Alaknanda), the principal branch of the Ganges.

These are three more paintings in oils on paper, belonging to the same series as Nos. (142) to (144).

Size of each, 18″ × 27″.

(165) A Sati, or Widow-Burning.

Presented by the Rev. Canon Atkinson, D.C.L., 1910.

A night scene, with a full moon and dark trees in the background. The body of the deceased man is seen on a lighted funeral pyre, with one wife stretched beside him. Another is seen approaching to take her place with them. A number of spectators fill the foreground.

Size, 36″ × 28″. Painted by James Atkinson, 1831.

On the opposite side of the corridor are four models of vessels constructed for the Indian Government, viz.: (1) the monitor *Abyssinia*, built for the defence of Bombay Harbour; (2) the troopship *Hardinge*; (3) the troopship *Warren Hastings* (wrecked, 14th January 1897, on the north coast of Réunion); (4) the despatch vessel *Minto*.

Room 166 (Assistant Under Secretary).

(166) The Towers of Silence at Bombay.

A water-colour sketch ($21\frac{1}{2}'' \times 14\frac{1}{2}''$), unsigned.

Purchased, 1921.

(167) The Mosque at Fatehpur Sikri.

An oil painting (50″ × 32″) by William Daniell.

Purchased, 1917.

(168) Near Pachmarhi (Central Provinces).

(169) Elysium Hill, Simla.

(170) The entrenchments at Allahabad.

(171) Shola Trees, in the Nilgiris.

(172) Head of the Ganges Canal, Hardwar.

Five water-colours by the late Lieut.-General Sir Richard Sankey, K.C.B., bought in 1913.

Room 165.

(173) Gujarat.

A coloured lithograph from a drawing by Lieut. W. L. D. Smith, 1849.

(174) The Siege of Arrah, July 1857.

A coloured lithograph from a water-colour drawing by Mr. William Tayler, who was Commissioner of Patna at the time of the siege.

(175) Warren Hastings.

Engraved by C. J. Tomkins, from a painting by A. W. Devis (see No. 179).

(176) The Battle of Kirkee

Engraved by F. C. Lewis from the painting which forms No. 17.

This copy is a proof, and does not give the name of either painter or engraver; but these are supplied by another copy which is in the possession of Lieut.-Col. C. de W.

Crookshank. The watermark on the paper of the latter copy bears the date 1821; and publication probably took place either in that year or the following, after which Warden ceased to hold the office mentioned in the inscription. The print is extremely rare.

Room 164.

(177) The Carnatic East Indiaman.

A water-colour showing a group of vessels in the Downs, the *Carnatic* being the central figure. The date appears to be about the end of the eighteenth century.

Size, 17″ × 22″. Artist unknown.

(178) The Earl of Mayo, K.P.

Presented by the Dowager Countess of Mayo, 1899.

A full-length portrait in oils of the well-known Viceroy. He is represented in civilian costume, seated in a chair to the left, holding in his left hand a letter. On a table near are a despatch box and a second letter.

Size, 74″ × 50″. Painted, in 1873, from a photograph. Artist unknown.

(179) Warren Hastings.

Presented by Mr. G. W. Hastings, M.P.

A mezzotint engraving by Henry Hudson of a painting by A. W. Devis, representing the Governor-General seated in his study. It was published by the engraver at Calcutta in July 1794, and is now extremely rare.

The original picture, which was painted after Hastings's departure from India, was probably based upon an earlier portrait by Zoffany. Some interesting particulars of its history are given in *The Letters of Warren Hastings to his Wife*, by Sydney C. Grier. It was painted for Mr. William Larkins (*see* p. 1), who seems to have been rather dissatisfied with the result. "I can assure you," he writes to Hastings, "every other part but the face is a mere daub." When he left India in 1793, Larkins handed over the picture to Charles Chapman—a more appreciative possessor, for he describes it as "that excellent portrait done by Davis, which many of your friends agree in thinking by far the best they have seen. It is at present in the hands of Hudson, a mezotinto scraper, who, as far as he has advanced in the work, promises to make from it a most excellent engraving." Not long after, at the suggestion of Edward Hay, Chapman offered it to the Bengal Government, and in 1796 he writes: "The picture which I got from Larkins now fronts that of the Marquess [Cornwallis] in the Government House." In 1885, having been sent to England for repair, the painting was, with the consent of the Government of India, deposited in the National Portrait Gallery. During Lord Curzon's Viceroyalty, however, it was reclaimed by that Government and is now once again in India.

(180) Lieut.-Gen. Sir Walter Raleigh Gilbert, Bart., G.C.B.

Engraved by Thomas Lupton, from a painting by G. F. Atkinson.

(181) Lieut.-Gen. Sir George Pollock, G.C.B.

Engraved by J. J. Chant from the painting by Grant, now in the Council Reading Room (*see* No. 139).

The mantelpiece is worthy of notice.

Room 158.

(182) The Equestrian Statue of Field Marshal Viscount Hardinge, G.C.B., by J. H. Foley, R.A., erected at Calcutta.

A photograph from a drawing by H. S. Melville.

(183) Major-Gen. Sir William Fenwick Williams, Bart., of Kars.

Drawn on stone by C. Baugniet, from a photograph taken at St. Petersburg, May 1856.

(184) Brevet-Major Herbert B. Edwardes, C.B.

Drawn on stone by Edward Morton, from a miniature by a native artist, 1848.

(185) Field-Marshal The Duke of Wellington.

A lithograph from a drawing by James Palmer.

Room 157.

(186) General James G. S. Neill.

A lithograph by C. Baugniet, 1858.

(187) The Capture of the Venus French Privateer, after a close engagement with the Union Extra East Indiaman, Captain William Stokoe, in company with the ships Sir William Pulteney and Eliza Ann, 22nd August 1804.

A coloured print, engraved by J. Ryland.

(188) General Sir Colin Campbell, G.C.B.

A lithograph by C. Baugniet, 1857.

(189) Colonel Mark Wilks, F.R.S.

A mezzotint by J. S. Agar, from a painting by — Jagger. *Purchased*, 1915.

Colonel Wilks was Resident in Mysore, 1803–08, and Governor of St. Helena, 1813–16. His *Historical Sketches of the South of India* is well known.

Room 156.

(190) Sir George Pollock, G.C.B.

A lithograph from a drawing by G. H. Ford, 1850.

(191) Major-General Sir Harry Smith, Bart., of Aliwal, G.C.B., &c.

A lithograph by Thomas Fairland, from a painting by Henry Moseley.

(192) Lieut.-General Viscount Hardinge, G.C.B.

A lithograph by E. Dalton, from a painting by Sir William Charles Ross, R.A.

(193) The Marquess Cornwallis receiving the Hostage Princes, Sons of Tipú Sultan.

Engraved by Daniel Orme, from a painting by Mather Brown, now at the Oriental Club.

(194) The Delivery of the Definitive Treaty by the Hostage Princes into the hands of Lord Cornwallis.

Engraved by F. Bartolozzi, from a painting by Mather Brown. A proof before letters.

The handsome bookcase and a Chippendale chair (about 1760) are worthy of notice.

Room 154.

(195) Major-General James H. Salmond.

Presented in 1913 *by his grandson, Major-General Sir William Salmond, K.C.B.*

An autotype enlargement of a miniature in the possession of the family.

General James Salmond was the first Military Secretary to the East India Company, and held that post from 1809 to 1837.

(196) The Duke of Wellington, K.G., as Lord Warden of the Cinque Ports.

Engraved by James Scott, from a portrait painted by John Lilley for the Corporation of Dover.

(197) General Sir James Willcocks, G.C.M.G., K.C.B., K.C.S.I., D.S.O.

A photograph.

(198) The Siege of Multan, 1849.

Presented by the Earl of Northbrook, G.C.S.I.

The final attack is depicted, as viewed from the British trenches. In the distance the storming party are seen swarming over the walls, on which an officer has succeeded in planting the colours.

Size, 14″ × 24″. Painted by Henry Martens.

Details and references to the various personages figuring in the picture are supplied in the coloured engraving (see No. 203) on the opposite wall.

(199) Major-General Sir Robert Henry Dick of Tullymet, K.C.B., K.C.H., &c.

Engraved by Henry Haig, 1847, from a painting by E. F. Green, 1830.

(200) H.H. Colonel Sir Ganga Singh, G.C.S.I., G.C.I.E., Maharaja of Bikaner.

A photograph.

Presented by himself.

(201) The Indian Government Steamer Lawrence.

A small oil painting, presented by the contractors, Messrs. Laird Brothers.

Size, 8″ × 15″.

(202) The Waterloo Banquet.

Engraved by William Greatbach, from a painting by William Salter.

A key plan is affixed beneath.

(203) The Siege of Multan, 1849.

A coloured engraving by J. Harris, from the painting by Henry Martens (see No. 198).

(204) Lord Napier of Magdala.

Engraved by C. J. Tomkins, from a portrait by Captain Charles Mercier, painted for the Junior Carlton Club.

This room contains a handsome clock by Thwaites and Reed, in a rosewood case with metal fittings.

Room 153.

(205) The Kabul Monument at Dum Dum.

A coloured lithograph by E. Walker.

(206) A set of Indian Postage and Court Fee Stamps.

(207) and (208) The Battle of Seetabuldee, 26th and 27th November 1817.

Two coloured prints, from drawings by Captain J. Bayley.

(209) Officers at Breakfast.

A coloured lithograph.

These are obviously portraits. The officer at the head of the table is apparently Herbert Edwardes; while the one mounting his horse is the future Sir James Brind, one of the heroes of the Mutiny.

Room 152.

(210) A Bullock Hackery.

Presented by Mr. J. C. Lyell, October 1921.

A water-colour drawing (23″ × 16½″), signed W. A. W.

(211) The Wellington Cantonments in the Nilgiris.

Purchased, October 1923.

An unsigned water-colour drawing (13″ × 8½″).

(212) Design for a Bungalow.

Presented by Mr. J. C. Lyell, October 1921.

A water-colour drawing (18″ × 11½″).

Room 150a.

(213) A Darbar at Udaipur, 1855.

Purchased, 1894, *from Gen. G. G. Pearse, C.B.*

The *darbar* here represented was held about January 1855, to settle the disturbed state of Udaipur. In the centre of the picture is seated the Maharana of Udaipur, Sarup Singh. On his right are Colonel Sir Henry Lawrence, K.C.B., the

Governor-General's Agent for Rajputana; his brother, Colonel (afterwards Sir George) Lawrence; Captain (afterwards General) J. C. Brooke; and Dr. H. A. Ebden, the Residency surgeon. On the left are the Thakurs of Udaipur, including the Thakur Bakht Singh, the Rao of Bedla (in blue), and the Rao of Parsoli (in light green). In front of the Maharana is Mehta Sher Singh, the Pardhan or Minister of State, who is unrolling the *kaul-nama* or terms of agreement; behind him is the Maharana's Purohit, or Chaplain, holding a string of beads.

Size, 39″ × 60″. Painted by F. C. Lewis.

(214) Colonel Sir Henry Lawrence, K.C.B.

A lithograph.

(215) Sir Steuart C. Bayley, G.C.S.I., C.I.E., Political Secretary, 1890–95, and Member of Council, 1895–1905.

Presented by himself.

A photograph.

(216) Evening Ride of the Maharaja Shere Singh at Amritsar, March 1842. Drawn at Sir George Clerk's camp, March 1842, by Prince A. Soltykoff.

A lithograph, coloured and gilded.

(217) The Amir Dost Muhammad Khan.

Presented by the Rev. Canon J. A. Atkinson, D.C.L.

A water-colour drawing by James Atkinson, Superintending Surgeon of the Army of the Indus. Drawn from life at Jalalabad, 27th November 1840 (see the account in the artist's *Expedition into Affghanistan*, p. 363).

(218) The Raja Balwant Singh of Benares (died 1770).

A contemporary Indian painting, presented by the Maharaja of Benares in 1911.

(219) Sir John Lawrence, K.C.B.

A lithograph.

(220) Sir William Lee Warner, G.C.S.I., Political Secretary, 1895–1902, and Member of Council, 1902–12.

Presented by Mr. Philip Lee Warner, 1916.

A photograph.

Room 150.

(221) The Siege of Arrah, July 1857.

Presented by Mr. R. H. Wilson, late I.C.S.

Another copy of No. 174.

(222) Sir Thomas Roe, Ambassador to the Great Mogul, 1615–19.

Presented by Sir Thomas Roe, M.P., 1911.

A photograph from an engraving by George Vertue, based on the portrait by M. J. van Miereveldt, a copy of which is now in the National Portrait Gallery.

(223) The Darbar at Poona, 6th August 1790, when the ratified treaty was handed to the Peshwa by Sir Charles W. Malet.

Presented by Sir George Birdwood, K.C.S.I., C.I.E.

Mezzotint by Charles Turner from a painting by T. Daniell, R.A.

The treaty in question was one of the series by which the English, the Marathas, and the Nizam formed a league against Tipu Sultan of Mysore. The picture, which was exhibited at the Royal Academy in 1805 and is now at Wilbury, was based on sketches made by James Wales, whose daughter afterwards married Sir Charles Malet.

(224) Installation of H.H. the Maharaja Shivaji Rao Holkar at Indore, 12th July, 1886.

A photograph.

Room 149.

(225) The Shahzada Nasrulla Khan, of Afghanistan, with his attendants and Sir T. A. Martin.

A photograph.

(226) The Marquess of Dalhousie.

A lithograph by H. Robinson, from a drawing by G. Richmond.

(227) Two photographic views of Lhasa.

These were reproduced in *The Geographical Journal* for December 1901.

Room 146.

(228) A group of Baluchi Chiefs.

A photograph.

(229) Hussein ibn Ali, Grand Sherif of Mecca, first King of the Hejaz.

A photograph.

Room 144.

(230) Jai Singh's Observatory at Delhi.

Purchased, 1914.

A water-colour drawing (21″ × 16″) by Francis Nicholson, from a sketch by Captain Byers.

(231) Sir Charles Wood, Bart. (afterwards Viscount Halifax), President of the Board of Control, 1852–55, and Secretary of State for India, 1859–66.

"Engraved and published, 4th June 1856, by Mr. Walker, 64, Margaret Street, Cavendish Square."

(232) The Marquess Wellesley reviewing his Bodyguard at Baliganj, near Calcutta, July 1805.

A water-colour drawing, by an unknown artist, purchased in 1904.

Reproduced in Hodson's *History of the Viceroy's Bodyguard.*

(233) Sir Robert Sale.

Engraved by Thomas Lupton, from a painting by George Clint.

(234) Mountstuart Elphinstone.

Engraved by C. E. Wagstaff, from the painting by H. W. Pickersgill, R.A., in the Oriental Club.

Room 141.

(235) The Storming of Seringapatam.

Engraved by John Vendramini, from a painting by Sir Robert Ker Porter.

A set of three engravings, which when set side by side, as in the present instance, form one continuous panorama (nearly 9 feet in length) of the capture of the city. A key plate is appended.

The original painting, 120 feet in length, and covering 2,550 square feet of canvas, is said to have been painted in six weeks. It was exhibited at the Lyceum for some time, and was one of the earliest of the "panoramas" which afterwards became so popular. In November 1803 the artist offered to sell it to the East India Company. This was declined; but a further request to be allowed to send it to India was granted. Apparently this intention was never carried out; and subsequently the painting was destroyed by a fire which took place in some premises in which it had been stored.

Porter also prepared a copy on a smaller scale (about 9 feet by 2) for the purposes of the present engraving. This copy was purchased by the late Earl of Stair and now hangs in the family seat at Lochinch, Castle Kennedy, Wigtonshire. Another copy was seen some ten years ago in the hands of a picture dealer.

(236) Brigadier-General Neville Chamberlain, C.B.

A lithograph by C. Baugniet, 1857.

(237) Lieut.-General Viscount Gough, G.C.B.

Engraved by Henry Cousins, from a painting by Lowes Dickinson.

The original is in the Oriental Club, Hanover Square.

(238) Major-General Sir Henry Havelock.

A lithograph by C. Baugniet, 1857.

(239) Worthy.

(240) Elizabeth and colt.

Presented by Mr. James C. Lyell, October 1913.

Two oil paintings (36″ × 19″) of thoroughbreds belonging to the East India Company, who bred from them in this country and shipped their progeny to India. Worthy (1795) was own brother to Waxy, the winner of the Derby in 1793. Elizabeth (1800) was by Waxy.

Painter unknown.

Continuing along the **Corridor** four marble statues come into view, installed in niches on the **Staircase.** These were brought from the East India House, where they stood in the General Court Room. They are as follows, beginning from the right :—

(241) The Duke of Wellington.

By Matthew Noble.

A tall erect figure in undress uniform, with long military cloak slightly thrown back. The arms are folded upon the breast, the right hand holding his bâton as field-marshal, the left resting upon his sash. Behind him is seen the breech of a cannon.

The Duke died on the 14th September 1852. On the 27th of the following month a specially convened meeting of the General Court of Proprietors, "with only one dissentient voice," adopted the following resolution :—"That this Court concurs in the Unanimous Resolution of the Court of Directors 'that as a testimonial of the gratitude with which the East India Company must ever remember that the glorious career of the Duke of Wellington commenced in India and that the consolidation of

the British Power there was greatly promoted by his brilliant achievements, a Marble Statue of that Illustrious Commander be placed in the General Court Room.'" On the 3rd November the consent of the India Board was announced, and the Court authorised the Chairs to make the necessary arrangements. On the 16th November 1853, it was stated that Mr. Matthew Noble had been selected as the sculptor, his remuneration being limited to 1,200*l.*; and two years later (5th September 1855) the completion of the statue was reported, and the final payment made.

The Crystal Palace has a copy in plaster.

(242) Richard, Marquess Wellesley, 1845.

By Henry Weekes.

In civilian costume, with a cloak falling from his right shoulder in heavy folds. The Garter is seen on his left leg, and the star of the same order is conspicuous on his breast. The left hand holds a bulky document; the right is slightly raised as if in the act of addressing an assembly. The face is very striking, with deep set eyes and prominent chin.

On the 10th March 1841, on the Motion of the Chairman, the Court of Directors "resolved, *nemine contradicente*, That referring to the important services of the Most Noble the Marquis Wellesley in establishing and consolidating the British Dominion in India upon a basis of Security which it never before possessed, a Statue of His Lordship be placed in the General Court Room of this House as a public, conspicuous and permanent mark of the admiration and gratitude of the East India Company." A week later this resolution was confirmed by a General Court, and communicated to His Lordship, who, in reply, expressed "the deep sense he entertained of the magnitude and value of this reward of his Public Services." On the 21st April the Chairman announced that the execution of the work had been entrusted to the celebrated Sir Francis Chantrey, at a fee of two thousand guineas, half of which was advanced to him three months later. Chantrey, however, died on the 25th November in the same year, and fresh arrangements had to be made. The commission was accepted by his assistant, Henry Weekes, at a reduced fee of 1,800*l.* On the 1st May 1844 the sculptor invited the Court to inspect the model of the statue, and at the same time requested permission to exhibit it at Westminster Hall, "where sculptors are invited by the Royal Commission of Fine Arts to send specimens of their work with a view to the decoration of the new Houses of Parliament." The statue was completed in 1845, and exhibited in the Royal Academy of that year; for an engraving of it, see No. 370. A copy in plaster was shown at the exhibition of 1851, and is now in the Crystal Palace.

From *The Wellesley Papers* (vol. ii, p. 397) it appears that the statue was intended to represent the Marquess as he was when he returned from India; the bust by Nollekens (1809) and the painting by Sir Thomas Lawrence (1812) were therefore followed as far as possible.

(243) The Marquess Cornwallis, 1793.

By John Bacon.

In Roman costume, standing in an easy attitude with face turned to the left. His left hand holds a sheathed sword; the right extends the olive branch of peace. At his feet a cornucopia pours forth an abundance of Indian fruits.

At the termination of Lord Cornwallis's first period of office as Governor-General and Commander-in-Chief, the Court of Proprietors,

after eulogizing his "uncommon zeal and ability," passed a special vote of thanks (23rd January 1793) "for the very gallant and important services he had thus rendered to the East India Company," and resolved that his statue should be placed in the General Court Room in order that "his great services may be ever had in remembrance." John Bacon, the sculptor of the monuments to Chatham in Westminster Abbey and the Guildhall, was chosen to carry out the work, and the price agreed upon was five hundred guineas. On the 14th November 1798 it was resolved "that the Statue of Marquess Cornwallis, which is now compleated by Mr. Bacon, be placed in the Sale Room, opposite to the Statue of Sir Eyre Coote."

(244) Sir Eyre Coote, 1788.

By Thomas Banks.

He is attired in full-dress military costume, and wears the ribbon of the Bath. In his right hand he holds a drawn sword; the left is bent upon the breast. The face is turned sharply towards the right of the spectator.

The placing of a statue of Sir Eyre Coote in the General Court Room was resolved upon at the same meeting which approved the erection of a monument to his memory in Westminster Abbey (General Court, 28th April 1784). Thomas Banks was commissioned to execute both the statue and the memorial. It is not clear how much was paid him on this account, but it seems to have been 1,066*l.* 17*s.* The final payment was made on the 10th July 1793.

Above this group of statues (and more conveniently seen from the second floor) is (245) a large oval painting (120″ × 90″) cut from the ceiling of the Revenue Committee Room of the East India House. On the left, seated upon an eminence, is Britannia, guarded by the customary lion. To her, India and China, typified by two female figures, present their tributes—India offering, upon a cushion, a crown surrounded by strings of pearls and rubies, China presenting porcelain and tea. Behind these, two Malays bring in turn their offerings. On the extreme right is seen Mercury, the god of traders; behind him an elephant and a camel, under the charge of an attendant, stand out against a cluster of palm trees. In the foreground and near Britannia—who has laid aside spear and shield and is bending forward to examine the offerings tendered—sits Father Thames, with the usual attributes of a river god; and behind sport a group of cherubs, one of whom holds a shield emblazoned with the arms of the East India Company. In the distance a ship bearing the Company's flag sails into the glowing East.

The canvas is dated 1778 and signed "S. Roma." The artist was an Italian named Spiridona Roma, who, according to Edwards's *Anecdotes of Painting* (p. 118), obtained by interest a commission to paint a ceiling at the East India House, "a work too feeble to confer any credit either on the artist or his employers." He exhibited at the Academy from 1774 to 1778, and died in 1787.

In the smaller **Corridor** which here branches off from the main passage, are—

Room 190.

(246) Sir Robert Montgomery, G.C.S.I., K.C.B., LL.D., 1809–87.

Presented by the Committee of the Sir Robert Montgomery Testimonial Fund, 1892.

A three-quarters length portrait, showing the subject standing with body turned towards the spectator's left, and face looking in the same direction. He is plainly dressed in a dark frock-coat; but the red cordon supporting the badge of the Bath is slightly seen, and he wears the star of the same order upon his breast. On the table to the left is displayed an address from the principal native residents in Lahore, presented to Sir Robert upon his retirement; the carved ivory case in which the address was enclosed is seen in his left hand. In the background is shown the building which was once the mosque of Dhai Angna, the nurse of the Emperor Shah Jahan, by whom it was erected in 1621.

Size, 56″ × 44″.

This picture is a copy by Mr. Arthur Rendall of one by Sir Francis Grant, P.R.A., which was given to Lady Montgomery by her friends in the Punjab after her return to England. A copy by Dixon is in the Montgomery Hall, Lahore.

Room 199.

(247) Her Majesty Queen Victoria.

(248) His Royal Highness the Prince Consort.

Two lithographs, slightly touched with colour, from the well-known portraits by Winterhalter.

These were purchased by the Company in April 1843.

(249) H.H. the Maharaja of Benares, G.C.I.E.

Presented by His Highness, 1911.

A coloured portrait in oils, on a photographic basis.

SECOND FLOOR.

Room 262.

(250) General Sir David Baird discovering the body of the Sultan Tipu after storming Seringapatam.

Engraved by John Burnet from a picture by Sir David Wilkie, R.A.

Room 261.

(251) The Reception of the Sikh Guns at Calcutta.

Engraved by F. C. and C. G. Lewis, from a painting by William Tayler, B.C.S.

This ceremony took place on 3rd March 1847. The central figure (raising his hat) is Sir Herbert Maddock, Deputy Governor of Bengal, who has on his right hand Sir Harry Smith, and on his left Brigadier Costly. Immediately behind, in civilian attire, are two Members of Council, Messrs. Cameron and Millett, and Sir H. Maddock's staff, including Mr. (afterwards Sir William) Grey, his Private Secretary. The figures in the background include the ex-Amir of Sind, Prince Ghulam Muhammad, Captain Broome, Mr. (afterwards Sir Frederick) Halliday, Prince Ferozeshah, and Mr. Dorin. Among the spectators behind the guns are Mr. (afterwards Sir Daniel) Eliott and the painter of the picture. The group in the foreground includes Babu Prasanna Kumar Tagore, Raja Pertab Chunder Singh, Rustumjee Cowasjee and his son (Manickjee Rustumjee), Raja Radha Kant Deb, Raja Kali Krishna, and the Vakil of the Sikkim Raja. For other names reference should be made to the appended key plate.

The original has recently been purchased by Lord Curzon for the Victoria Memorial collection at Calcutta. An account of the circumstances in which it was painted will be found in Vol. i (p. 430) of the artist's *Thirty-Eight Years in India*.

(252) Benares from the River.

A water-colour drawing ($9\frac{1}{2}'' \times 6''$) by Herbert Lyndon, 1898.

Purchased, 1923.

(253) The Palace at Udaipur.

A similar drawing, also by Herbert Lyndon, purchased at the same time.

(254) The Relief of Lucknow.

Painted by T. J. Barker, from sketches by Egron Lundgren. Engraved by C. G. Lewis.

A key plate hangs on the right. The figures include Sir Henry Havelock, Sir James Outram, Sir Colin Campbell, Sir John Inglis, Sir Hope Grant, Sir William Peel, Sir R. Napier, and Sir W. R. Mansfield.

Room 260.

(255) The Last Effort and Fall of Tippoo Sultaun.

Engraved by N. Schiavonetti, junior (1802), from a painting by H. Singleton.

Room 258.

(256) The Bengal Levee.

Purchased, October 1914.

A coloured print (published in November 1792) by James Gillray, based on a drawing "made on the spot by an amateur." It represents Lord Cornwallis holding a reception in the old Government House, Calcutta, on the walls of which are hanging four of the original pictures or engravings (probably the latter) of Thomas Daniell's Views of Calcutta.

In *The Works of James Gillray*, by Thomas Wright (p. 163), it is stated that the amateur referred to "is conjectured to have been General Stevenson . . . Each of these portraits—over fifty in number—represent the characteristic traits of different persons of note engaged in the public services of the presidencies. Colonel Ross, Mr. [John] Wilton, Colonel Achmuty, Mr. [W. C.] Blaquiere, Mr. Ginetti, Sir John Shore, and Mr. Millar are, with the Governor-General, the only individuals identified by name." It may be added that the reproduction mentioned below gives the names of Lord Cornwallis, Colonel [A.] Ross, Colonel [J.] Fullarton, Colonel [S.] Auchmuty, John Haldane, [Claud] Benizett (Sub-Treasurer), Robert MacFarlane (Clerk of the Market), J. Miller (Deputy of Police), [William] Pye (Collector of the Twenty-four Pergunnas), John Williamson (Vendue Master), Gilbert Hall (Coroner), the Reverend Thomas Blanshard, [Edward] Tiretta (of the Bazaar), [Abraham] Caldicott, King Collins, Cudbert Thornhill, and Father Parthenio, the Greek priest (who, according to tradition, sat for the figure of the Saviour in Zoffany's altarpiece at St. John's, Calcutta, while Mr. Blacquiere is said to have posed for St. John).

(257) The Bengal Levee.

A coloured print, based on the foregoing, by H. M. Smith, Calcutta, December 1843. As noted above, it supplies identifications of some of the figures. It was presented in July 1916 by Miss Ouseley.

Room 257.

(258) The Troopship Clive.

An oil painting presented by the contractors, Messrs. Laird Brothers.

Size, 12″ × 20″.

(259) The Marquess of Hastings, K.G.

Engraved by P. Savignac from a painting by George Chinnery, and published at Calcutta in 1823.

The original belongs to the Government of India.

(260) The Indian Government Steamer Lawrence.

A replica of No. 201.

Room 255.

(261) Sir Thomas Strange, Recorder of Madras, 1798–1801, and first Chief Justice there, 1801–17.

A mezzotint by Charles Turner from the original painting by Sir Thomas Lawrence, now in Government House, Madras.

A photograph of the painting will be found in Col. H. D. Love's catalogue of the pictures at Madras.

(262) Sir Elijah Impey, Chief Justice of the Supreme Court of Judicature at Fort William in Bengal, 1774–82.

A platinotype photograph of the original portrait, by Zoffany, in the High Court, Calcutta.

(263) Sir William Burroughs, Bart., Puisne Judge of the Supreme Court of Judicature at Fort William in Bengal, 1806–16.

A companion platinotype. The original is in the High Court, Calcutta, and is by Sir Thomas Lawrence.

(264) The I.C.S. Probationers, Oxford, 1920.

A photograph.

An office tradition declares that the bookcases in this room are the ones that stood in John Stuart Mill's room at the East India House. On the mantelpiece is a fine clock by Thwaites.

Room 253.

(265) The Cubeer Burr or Great Banyan Tree.

A line engraving by James Phillips (1790) after a painting by James Wales, based upon a drawing made on the spot by James Forbes.

Purchased, April 1914.

This banyan tree was situated on an island in the Narbada, near Broach. Forbes sketched it in 1778, and in his *Oriental Memoirs* (vol. i, p. 36) he gives an engraving from Wales's picture by J. Greig, besides his own sketch (vol. iii, p. 342), which is from another point of view.

Room 251.

(266) Bombay.

A coloured engraving by Jan Van Ryne, re-issued in 1794.

Presented by Mr. William Foster, C.I.E.

(267) Fort St. George.

An engraving by Jan Van Ryne, re-issued in 1794.

Reproduced in Love's *Vestiges of Old Madras* (vol. ii, p. 94).

(268) Old Fort William in Bengal.

A photographic reproduction of an engraving by Jan Van Ryne, 1754.

Room 248.

(269) (270) Two views of Chitaldroog.
(271) (272) Two views of Seringapatam.

A set of four water-colours by an unknown artist, probably early in the nineteenth century. The bastion depicted in No. 271 is said to have been Tipu's abode during the siege of Seringapatam.

(273) The Death of Colonel Moorhouse at the Storming of Bangalore, 1791.

Purchased, April 1914.

A proof engraving by E. Stalker from a painting by Robert Horne.

The officer on horseback is General Medows, who was in command of the operations. This engraving has been reproduced as the frontispiece to Major J. H. Leslie's *Officers of the Madras Artillery*.

Room 247.

(274) Lord Lawrence and his Government, September 1864.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A photogravure reproduction of a contemporary photograph.

Besides Lord Lawrence, the following are included in the picture: Lord Napier of Magdala, Sir Charles Trevelyan, Sir Henry Norman, Sir Hugh Rose, Sir Henry Durand, Sir Edward C. Bayley, Sir Richard Strachey, Sir Henry Maine, Sir William Grey, Mr. E. H. Lushington, and Mr. Noble Taylor.

(275) The Loss of the Fame East Indiaman.

Engraved by T. Brown.

This vessel, in which Sir Stamford Raffles and his family were returning to England, was destroyed by fire on the night of the 2nd February 1824, soon after starting from Bencoolen. The property lost by Sir Stamford was valued at 25,000*l*., and much of it was irreplaceable.

(276) H.R.H. The Prince of Wales at the Chapter of the Star of India held at Calcutta, 1st January 1876.

Presented by the Earl of Northbrook, 1902.

A photograph from the painting by Sydney P. Hall. A key-plate is affixed.

The Prince (beside whom is seated Lord Northbrook) is represented as investing the Maharaja of Jodhpur with the G.C.S.I. Behind the Maharaja is Mr. (afterwards Sir Charles) Aitchison, the Foreign Secretary. In the foreground, counting from the left, are the Maharajas Sindhia and Holkar, and the Maharajas of Rewa and Travancore. In the background are General Probyn, Colonel Earle, Major Evelyn Baring (afterwards Lord Cromer), the Hon. F. Baring, the Maharaja of Kashmir, the Maharaja of Jaipur, Sir Bartle Frere, Lord Napier of Magdala, Sir Salar Jang, and Surgeon Major (afterwards Sir Joseph) Fayrer.

The original is in the possession of Lord Northbrook. There is a replica at Government House, Delhi.

Room 246.

(277) Shali Road, Simla.

A water-colour by Sir Richard Sankey, K.C.B., purchased in 1913.

(278) The George V. Rupee.

Design in plaster by Sir Bertram Mackennal, K.C.V.O., 1911.

(279) Near Pirmand.

Another water-colour by Sir Richard Sankey, K.C.B.

(280) Queen Catherine of Braganza.

Engraved by J. Smith from a portrait by Jacob Huysmans.

Room 245.

(281) Sir Lionel Abrahams, K.C.B., Financial Secretary, 1902–11.

A photograph.

(282) His Majesty King George V.

A plaster panel, executed by Sir Bertram Mackennal, K.C.V.O., for use on Indian currency notes. His Majesty is represented as wearing the Crown of India and the insignia of the Indian orders.

(283) Francis W. Newmarch, C.S.I., Financial Secretary, 1911–17.

A photograph.

(284) Sir William Meyer, G.C.I.E., K.C.S.I.

A coloured cartoon by "Ash," presented by Miss Meyer in July 1923.

(285) Sir Charles Mills, Bart., Member of Council, 1858–68.

A photograph, presented by Mr. L. Currie.

(286) Sir Charles Trevelyan, K.C.B., Financial Member of the Viceroy's Council, 1863–65.

Reproduced from a photograph.

(287) Laurence Currie, Member of Council, 1911–18, and Chairman of the Finance Committee.

A photograph, presented by himself.

(288) Bertram W. Currie, Member of Council, 1880–95, and Chairman of the Finance Committee.

A photograph from an oil painting by M. R. Corbet.

(289) Sir Marshall Reid, C.I.E., Member of Council, 1916–19, and Chairman of the Finance Committee.

A photograph, presented by himself.

(290) Sir Thomas L. Seccombe, G.C.I.E., K.C.S.I., C.B., Financial Secretary, 1859–79.

A photograph.

(291) Sir Henry Waterfield, G.C.I.E., K.C.S.I., C.B., Financial Secretary, 1879–1902.

A photograph, presented by himself.

(292) Sir Francis Baring, Chairman of the East India Company, 1792–93.

Presented by the Earl of Northbrook, 1902.

Engraved from a drawing by Sir Thomas Lawrence.

(293) Francis H. Lucas, C.B., C.V.O., Joint Financial Secretary, 1917–20.

A photograph, presented by Mrs. Lucas.

(294) The East India House, as rebuilt in 1796–99.

A drawing in colour by Thomas Malton (for a companion picture, *see* No. 526).

Size, 26″ × 36″.

Reproduced in the *Journal of Indian Art* for July 1890 and also in *Relics of the Honourable East India Company.*

(295) Henry Dundas, Viscount Melville, President of the Board of Control, 1793–1801.

Presented by Mr. William Foster, C.I.E.

Engraved by Henry Meyer from a drawing by W. Evans, based upon the portrait by Sir Thomas Lawrence now in the National Portrait Gallery.

(296) F. C. Le Marchant, Member of Council, 1896–1906, and Chairman of the Finance Committee.

A photograph, presented by himself.

This room contains also a beautiful mahogany bookcase which was formerly at the offices of the Board of Control, and dates from about the middle of the eighteenth century. The interrupted curved pediment, with open-work tracery, is a noticeable feature.

Room 243.

(297) The Diamond Jubilee Service outside St. Paul's Cathedral, 1897.

A photograph from a painting by John Charlton. A key engraving hangs near.

(298) A View of Bombay.

Presented by Miss C. Black, 1919.

A photographic view of the city about 1890, taken from the tower of the University, with the Secretariat and Watson's Hotel in the foreground.

(299) The H.E.I. Co.'s Pilot Brig Guide and the Bark John Laird.

Lithographed by G. Hawkins from a drawing by T. B. Horner.

(300) The Earl of Northbrook and his Council.

Presented by the Earl of Northbrook, 1902.

A photogravure.

Besides the Viceroy, the following are included in the group: Sir William Muir, Lord Napier of Magdala, Mr. (afterwards Lord) Hobhouse, Sir Henry Norman, the Hon. (afterwards Sir) Ashley Eden, Sir Andrew Clarke, and Sir Alexander Arbuthnot.

On the **Staircase** hangs—

(301) Admiral Viscount Exmouth.

Presented by the Earl of Hardwicke, Under Secretary of State for India, 1901.

A full-length figure, slightly larger than life. The Admiral is represented as standing on his quarter-deck, during the bombardment of Algiers, bareheaded, with a telescope in his right hand, and the left raised. He wears the ribbon and insignia of the Bath and several foreign decorations.

Size, 109″ × 71″. Painted by Sir William Beechey, R.A. (a replica).

Edward Pellew, Viscount Exmouth (1757–1833), is chiefly now remembered for his bombardment of Algiers in August 1816, when three thousand Christian slaves were rescued from the Dey; but this was only the crowning achievement of a long and brilliant career, which had commenced as early as the War of American Independence. From 1804 to 1809 he was Commander-in-Chief on the East India station. During his tenure of the post he annihilated the Dutch naval power by his operations at Batavia and Gressik, and earned the gratitude of the Indian mercantile community by his vigilant protection of their ships against the French privateers.

The original picture, now in the possession of the Ironmongers Company, was exhibited at the Royal Academy in 1817, when it was described as depicting the Admiral, "towards the close of the evening, ordering sails of the *Queen Charlotte* to be hauled in, in consequence of the burning of an Algerian vessel immediately under her stern." It was engraved in mezzotint by Charles Turner in 1818, and again for Brenton's *Naval History*.

The present replica was purchased from Sir William Beechey by the fourth Earl of Hardwicke, who had served under Lord Exmouth at the bombardment. For many years it hung on the great staircase at Wimpole House.

Room 238.

(302) The Indian Peace Medal.

Design in plaster by Miss Margaret Winser, 1906.

(303) The Marquess Wellesley, K.G.

A lithograph from the sketch by Sir Thomas Lawrence in the National Gallery of Ireland.

(304) The Herald and Trumpeters at the Imperial Coronation Durbar, 1911.

Presented by Messrs. H. Potter & Co.

A photograph.

(305) India Currency Notes.

A frame containing nine specimens.

Room 237.

(306) The Duke of Wellington.

Engraved by H. T. Ryall (1847) from a daguerrotype taken in 1844.

(307) The Duke of Wellington, K.G., as Lord Warden of the Cinque Ports.

Another copy of No. 196.

(308) Josiah Webbe.

A photographic reproduction of an engraving by Charles Knight (1807) from a sketch by Thomas Hickey.

Webbe was a distinguished member of the Madras Civil Service, and rose to the position of Chief Secretary to that Government. In 1803 he

was Resident in Mysore, and in the following year became Resident with the Maharaja Sindia. He died at Hoshangabad on 9th November 1804. Beneath the portrait is a representation of the monument (by Flaxman) erected by public subscription in St. Mary's Church at Madras.

Room 236.

(309) Sir Thomas Smythe, first Governor of the East India Company.

Presented by Mr. E. L. Vaughan, 1910.

An engraving by Simon Passe, 1616.

(310) Sir George Birdwood, K.C.I.E., C.S.I.

Presented by Mr. William Foster, C.I.E., 1919.

A photograph.

(311) The Second Borgian Map by Diego Ribero, Seville, 1529.

A reproduction by Mr. W. Griggs from the original in the Museum of the Propaganda at Rome.

(312) Sir John W. Kaye, K.C.S.I., Political Secretary, 1858–74.

Presented by his son-in-law, Sir Francis Whitmore Smith, K.C.I.E., 1894.

A plaster replica of a bust by Alexander Brodie, in the possession of the family.

(313) Sir Richard Temple, Bart., G.C.S.I., C.I.E.

Presented by his son, Sir Richard C. Temple, Bart., C.B., C.I.E., 1903.

A lithographic print.

(314) Frederick C. Danvers, Registrar and Superintendent of Records, 1884–98.

Presented by Mr. William Foster, C.I.E.

A lithographic print.

On the walls of the **Corridor** outside are hung—

(315) Simla, 1855.

(316) Jacko, Simla, 1855.

Two water-colour drawings by Major-Gen. H. B. A. Poulton, presented in 1923 by his son, Mr. H. D. Poulton, late of the India Audit Office.

(317) Fort St. David.

Presented by the Rev. Baldwin Hammond, 1912.

An interesting representation of this well-known fortress, which is now a heap of ruins. The centre of the picture is occupied by a large ship, flying the East India Company's flag. Fort St. David is seen on the shore to the left, and further on is a building with Dutch colours. A small detached British fort is shown on the right.

Size, $13\frac{1}{2}'' \times 17''$. Painted by Francis Swaine.

Fort St. David, situated near Cuddalore, in South Arcot District, was acquired in 1690. Upon the loss of Madras, in 1746, it became the headquarters of the Presidency, and remained so until Madras was restored in 1749. The Fort was prominent in the wars between the English and the French, and was twice captured by the latter.

The only other view known is one in Dalrymple's *Charts* (1779), showing the fort as it was in 1754. It is not easy to reconcile the two, and this fact throws some doubt upon the accuracy of the painting, especially as the artist was never in India. He died in 1782, and the picture must therefore have been painted prior to that date.

(318) Fort William, Calcutta.

Presented by the Rev. Baldwin Hammond, 1912.

A companion picture to the foregoing. It represents Old Fort William, as seen from the opposite bank of the Hugli (which is depicted as much too narrow). The tower of St. Anne's Church is seen over the Fort.

Size, $13\frac{1}{2}'' \times 17''$. Painted by Francis Swaine.

This view is obviously based upon Van Ryne's engraving of the same subject, published in 1754. Swaine, whose reputation was made as a marine painter, has, however, varied and much improved the shipping in the foreground.

The history of the two paintings is not known, but they had been in the family of the donor for over a century.

(319) to (330) Twelve Views of Calcutta.

Presented in 1906 *by Sir H. A. Kirk, K.C.I.E.*

A set of coloured aquatints by Thomas Daniell, R.A., published by him at Calcutta in 1786–88, at a price of twelve gold mohurs to subscribers or eighteen to non-subscribers. The series has been reproduced by Mr. Wilmot Corfield in *Calcutta Faces and Places*. For its inception see *The Memoirs of William Hickey*, vol. iii, p. 327. Of the original oil paintings, Nos. (8) and (9) have been lent to the Victoria Memorial Hall, Calcutta, by the Government of Bengal.

The views are: (1) The Old Fort (East Face) and the Black Hole Monument; (2) Writers' Buildings and the Old Court House; (3) The Great Tank and the Mission Church;

(4) The Black Pagoda, Chitpore Road; (5) The Supreme Court House; (6) The Old Fort (River Face) and Ghat; (7) Chowringhee; (8) The River Bank (East Side); (9) Old Court House Street (looking south); (10) Esplanade Row, with the Council House; (11) Old Government House; (12) St. John's Church.

(331) to (340) Portraits of Rajputana Princes and Chiefs.

Presented by Col. G. H. Trevor, C.S.I., 1904.

They are in the following order: (1) Raja Ajit Singh Bahadur, of the Khetri Chiefship; (2) H.H. Sir Ganga Singh Bahadur, K.C.I.E., Maharaja of Bikanir; (3) H.H. Umed Singh Bahadur, Maharao of Kotah; (4) H.H. Udai Singh Bahadur, Maharawal of Dungarpur; (5) H.H. Jey Singh Bahadur, Maharaja of Alwar; (6) H.H. Sir Jaswant Singh Bahadur, G.C.S.I., late Maharaja of Jodhpur; (7) H.H. Sir Sardar Singh Bahadur, G.C.S.I., Maharaja of Jodhpur; (8) H.H. Sir Fateh Singh Bahadur, G.C.S.I., Maharana of Udaipur; (9) H.H. Sir Madho Singh Bahadur, G.C.S.I., G.C.I.E., G.C.V.O., Maharaja of Jaipur; (10) H.H. Sir Ganga Singh Bahadur, K.C.I.E., Maharaja of Bikanir, in his uniform as Colonel of the Bikanir Camel Corps.

With the exception of No. 4 (which is a native painting) all these are photographs.

Room 232.

(341) The Nawab's Palace at Lucknow, 1790.

(342) Warren Hastings.

Another copy of No. 175.

(343) Modwar, about 1790; and

(344) The Nawab's Palace at Lucknow, 1790.

(345) The Jumma Musjid at Delhi, 1786.

Of the above, Nos. 341, 343–5, are Indian ink drawings by Thomas Longcroft, presented by Miss Twining in 1903. No. 344 is the original sketch for No. 341.

Room 231a.

(346) The Marquess of Ripon.

From a drawing by C. W. Walton,

(347) Sir Richard Strachey, G.C.S.I.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A photographic reproduction of a pen and ink drawing by T. Blake Wirgman.

Room 231.

(348) Colonel Sir Proby T. Cautley, K.C.B., Member of the Council of India, 1858–68.

Presented by Lieut.-Col. E. Z. Thornton, 1904.

A lithograph by C. Baugniet, 1846.

Sir Proby Cautley designed and constructed the Ganges Canal, 525 miles long, which cost 1,400,000*l*., and eight years' labour. "I shall be surprised if this record of the Ganges Canal does not make your heart swell within you, as mine has done, at the recital of deeds so honourable to our British name and of such benefit to millions of the human race. If it does, and I know it will, let me claim honour, high honour, for the man whose genius has designed, and whose skill, energy and perseverance have wrought this great work. Colonel Cautley, in health utterly broken, returns to England by this mail."—(Lord Dalhousie to the President of the India Board, 13th May 1854.)

(349) Major-General Stringer Lawrence.

A stipple engraving by E. A. Ezechiel from the painting by Sir Joshua Reynolds, then in the possession of Sir R. Palk, who had been Governor of Madras, 1763–67, at the time when Lawrence was Commander-in-Chief.

The original painting was sold at Christie's in May 1893, when (not being recognised as by Reynolds) it fetched only ten guineas. It passed into the collection of Mr. Wanamaker, of Philadelphia.

In the background of the picture is represented the surrender of the French at Srirangam in 1752 (see No. 27).

The British Museum Print Room possesses a copy of this engraving, dated 1795, but it is a later state.

(350) Sir Charles Napier.

A proof engraving.

Room 230.

(351) Colonel Claud Martin.

Presented by Mr. William Foster, C.I.E.

Engraved by Legoux, from a portrait painted at Lucknow by F. Renaldi.

(352) Charles Wilkins, LL.D., F.R.S.

Another copy of No. 403.

(353) Charles Theophilus, Baron Metcalfe, G.C.B.

Engraved by F. C. Lewis, from a painting by F. R. Say.

The original is in the Oriental Club; a copy, by John Hayes, belongs to the Government of India.

Room 229.

(354) The Beach at Madras.

Purchased, 1914.

A water-colour drawing ($24\frac{1}{2}'' \times 17''$) by J. J. Fonseca, 1859. The building represented was formerly the office of Messrs. Arbuthnot and is now occupied by the Imperial Bank.

(355) John Zephaniah Holwell, Governor of Fort William in Bengal, 1760.

Platinotype, from a painting purchased by the Government of India.

Mr. Holwell is represented as superintending the erection of the monument which he placed (at his own expense) over the grave of his fellow sufferers in the "Black Hole" atrocity. The monument was demolished in 1821, but another (similar, though not identical) has been erected by Lord Curzon on the same spot.

This picture has been reproduced in Dr. Busteed's *Echoes from Old Calcutta* (4th edition, p. 48).

(356) The Imperial War Cabinet, 1917.

A photograph, presented by H.M. Government, July 1918.

The representatives of India included are the Right Hon. Austen Chamberlain, the Maharaja of Bikanir, Lord Sinha and Lord Meston.

(357) Warren Hastings.

Presented by Mr. William Foster, C.I.E.

An engraving by William Bromley, 1797, from a painting by Abbott, now in the possession of the Earl of Northbrook. The figures on either side are by Stothard.

Room 229a.

(358) A panorama of Surat (1830).

A coloured aquatint, engraved by —— Freebairn from a sketch by Ensign Thomas Postans.

(359) View from the Round Tower of Hyderabad Fort (Sind).

(360) Main Guard and Government House, Hyderabad (Sind).

Two of a set of coloured lithographs described under Nos. (362) to (365).

Room 228.

(361) An Ancient Tower among the ruins of Gaur.

A water-colour drawing by Samuel Davis, of the Bengal Civil Service.

Apart from his attainments as an artist (*see* page 44), Davis is remembered as the hero of the "hogspear" exploit at Benares in 1799, when singlehanded he defended his quarters with that weapon against Wazir Ali's soldiers, until rescued by British troopers.

(362) The entrance to Shewan, with Lal Shah Baz's Tomb.

(363) Tombs at Truck.

(364) Rohri, on the Indus.

(365) The fortress of Deyrah.

These four prints, with the two mentioned under Nos. 359 and 360, were presented by Mr. Foster in August 1923. They are hand-coloured copies of lithographs by Charles Haghe, from drawings by Lieut. Wm. Edwards, published (with others) in 1846 under the title of *Sketches in Scinde*.

Room 227.

(366) Sir Jamsetjee Jejeebhoy.

Presented (1923) *by Lieut.-Col. D. G. Crawford, late I.M.S.*

A lithograph, inscribed to the donor's grandfather, Mr. James Henry Crawford, Bombay C.S. (Member of Council, 1841–46).

(367) William Astell.

Engraved by G. Raphael Ward, from a painting by Frederick R. Say.

William Thornton (who changed his name to Astell in 1807) was a Director of the East India Company, 1800–46, and Chairman in 1810, 1824, 1828, and 1830. He was also Colonel of the regiment of Royal East India Volunteers established in 1820, M.P. for Bridgwater, and afterwards for Bedfordshire, Governor of the Russia Company, and Chairman of the Great Northern Railway. He died in March 1847.

(368) John Lumsden, Director of the East India Company, 1817–18.

Presented by Mr. James C. Lyell, 1913.

Engraved by R. Newton from a painting by W. J. Newton.

Room 226.

(369) Dr. (afterwards Sir) J. D. Hooker, F.R.S., in the Rhododendron Region of the Himalaya Mountains.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

Engraved by W. Walker from a painting by Frank Stone, A.R.A.

(370) The Marquess Wellesley, K.G.

Engraved by J. T. Wedgwood and F. F. Walker from the statue by H. Weekes (see No. 242).

(371) James Cumming.

Engraved by J. Thomson.

Mr. Cumming was head of the Revenue and Judicial Department at the Board of Control (retired 1823). He is said to have drafted the celebrated Fifth Report of the Select Committee of the House of Commons, 1812.

Room 225.

(372) Sir Charles Aitchison, K.C.S.I., C.I.E.

Presented by Lady Aitchison.

A lithograph by C. W. Walton.

(373) Sir Denzil Ibbetson, K.C.S.I.

Presented by Sir James Dunlop-Smith, K.C.S.I., C.I.E.

A photogravure from a painting by H. A. Olivier.

(374) H.H. the Raja of Nabha.

A second copy of No. 83.

Room 224.

(375) His Majesty King George V.

A photogravure from the portrait by I. Snowman.

(376) The Royal Asiatic Society's Coronation Banquet, 1902.

A photograph.

(377) Lord Elgin, with the Members of his Council, Secretaries, &c.

A photograph.

The Members of Council included are: On Lord Elgin's right hand, Sir William Lockhart, Mr. M. D. Chalmers, and Sir Charles Rivaz; on

his left, Sir James Westland, Sir Edwin Collen, and Sir Arthur Trevor. Behind stand the Secretaries (Messrs. S. M. Fraser, T. W. Holderness, J. M. Macpherson, Col. Maitland, and W. J. Cuningham), the Private Secretary (Mr. Babington Smith), and the Military Secretary (Col. Durand).

Room 221.

(378) Francis Russell.

Purchased, June 1923.

A half-length figure, seated in a high backed chair and looking towards the left. The coat is dark, with a red collar and gilt buttons. The left hand rests on two books.

Size 36″ × 28″. Painter unknown.

Francis Russell was the son of James Russell, of Earlsmin, in the county of Elgin. He studied law at Glasgow University, and later (1778) was admitted to Lincoln's Inn. From 1763 till his death he held various posts under the Duchy of Lancaster, including those of Solicitor and Deputy Clerk of the Council. His special patron appears to have been Henry Dundas, whom he probably assisted in drafting the Bill of 1784, which established the India Board. Russell was thereupon appointed Solicitor to the Board, and held the post for the remainder of his life. He was constantly consulted on legal points, compiled several reports now in the India Office records, and helped to frame the India Act of 1793. In that year he published *A Short History of the East India Company . . . . [with] an Abridgement of the New Act,* and in 1794 a *Collection of Statutes concerning the . . . East India Company.* He married Anne, daughter of the Rev. Samuel Kirshaw, the wealthy vicar of Leeds, but had no issue. He died on 1st September 1795, after a long illness.

On the mantelpiece is an old clock in a wooden case inlaid with brass. This was formerly the property of the East India Company.

Room 217.

(379) Lieut.-Colonel Herbert Edwardes, C.B.

A lithograph by C. Baugniet, 1857.

(380) Sir John Malcolm, G.C.B.

Drawn on stone by R. J. Lane, A.R.A., 1832, from a painting by George Hayter, M.A.S.L., 1815.

An engraving by J. C. Armytage of this same portrait is prefixed to Kaye's *Life of Malcolm.*

(381) General John Nicholson.

A lithograph by C. Baugniet, 1857.

(382) Warren Hastings.

Engraved by C. J. Tomkins, from a painting by A. W. Devis.

Room 211.

(383) William Watts.

A platinotype print.

Watts was a prominent figure in the negotiations that preceded the capture of Calcutta by Siraj-ud-Daula and the battle of Plassey.

(384) Mrs. Watts.

A platinotype print.

Daughter of Edward Crooke, Governor of Fort St. David. After the death of Watts (her third husband), she married the Rev. W. Johnson, a Bengal chaplain, and was known in Calcutta Society as "the Begum Johnson." She died there in February 1812, aged 87 years. One of her daughters, Amelia Watts, married the Right Hon. Charles Jenkinson, afterwards Earl of Liverpool.

(385) Mr. Watts negotiating the Treaty of 1757 with Mir Jafar and his son Miran.

A platinotype print.

The original is said to have been painted by Zoffany.

The above photographs are from paintings at Hanslope Park, Stony Stratford. They have been reproduced in Mr. S. C. Hill's *Bengal in* 1756–57.

Room 276.

(386) Presentation of Medals to the Bombay Fusiliers by Mrs. Colonel Mignon at Poona, 10th February, 1852.

Engraved by J. Harris, from a painting by Henry Martens, based on a sketch by Captain Thomas Studdert, Bombay Engineers.

(387) A view of the Frigates stationed in The Hope under the command of the Trinity House Brethren.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

Drawn, engraved and published by William Daniell, 20th January 1804.

Included in the squadron are some of the twenty armed vessels, of from 16 to 26 guns, furnished by the East India Company for the defence of the coast.

(388) A View of the East India Docks.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

Drawn, engraved, and published by William Daniell, 1st October 1808.

Room 275.

(389) Warren Hastings.

Engraved by C. J. Tomkins, from a painting by A. W. Devis.

Room 266.

(390) The Inner Court of the India Office, decorated for the reception on the 4th July 1902.

Presented by Mr. William Foster, C.I.E.

A photograph.

(391) H.M. the King-Emperor George V.

(392) H.M. Queen Mary.

Two prints in colour, from portraits by I. Snowman, in the possession of Their Majesties.

(393) The Storming of Monopoly Fort.

Presented by Mr. William Foster, C.I.E.

A coloured cartoon by "Argus," depicting the attack on the Company's monopoly which resulted in the throwing open of the trade with India in 1813.

Among the figures are Charles Grant (Chairman of the Company), Lord Castlereagh (Foreign Secretary), Lord Liverpool (First Lord), Lord Buckinghamshire (Board of Control), Nicholas Vansittart, and Joseph Hume.

THIRD FLOOR.

Room 288.

(394) The City of Benares.

MS. Survey in 1822 by James Prinsep.

Room 292.

(395) The Troopship Clive.

An oil painting presented by the contractors, Messrs. Laird Brothers.

Size, 24″ × 42″. Painted by John Hall, 1883.

Room 302 (Reading Room).

(396) A Group of Temples at Baijnath (Santal Parganas).

Presented by Mr. James C. Lyell, 1917.

An oil painting by an unknown artist (possibly William Daniell).

Size, 36″ × 27″.

(397) Petition to Oliver Cromwell, from the "Merchaunts Tradeing into East India," asking for a convoy for their homeward bound ships; with the Protector's endorsement, 6th November 1657, referring the matter to the Admiralty.

Reproduced in *The Journal of Indian Art* for July 1890, and in *Relics of the Honourable East India Company* (1909). In the *Gentleman's Magazine* for August 1792 (page 689), the text of this document is printed and a plate is given, reproducing in facsimile the signatures to the petition and Cromwell's endorsement. The document was then in the possession of Mr. John Thorpe, of Chippenham. How and by what means it came into the possession of the East India Company has not been ascertained.

(398) The Treaty of Allahabad, concluded 16th August 1765, between Clive and Carnac on the one hand, representing the Nawab of Bengal and the East India Company, and Shuja-ud-Daula, Nawab Wazir of Oudh, on the other.

The Treaty, which is written in English and Persian, bears the signatures of the three principal contracting parties, whilst Messrs. Edmund Maskelyne, Archibald Swinton and George Vansittart, and an equal number of natives, sign as witnesses. At the top is the stamp of the Great Mogul. This interesting document was reproduced in *The Journal of Indian Art* for July 1890; also in *Relics of the Honourable East India Company* (1909). For some time it was in the possession of Sir John Kaye (*see* his letter in the *Pall Mall Gazette* of 27th April 1875).

(399) An original letter from Mr. Daniel Bayley to the Rev. Mr. King, of Styche, dated 9th June 1732, referring to Clive's behaviour as a boy.

This is the letter, quoted by Gleig, Malcolm and Macaulay, alluding to Clive as being "out of measure addicted" to fighting. It was acquired by the late Dr. H. B. Wheatley and presented by him to Sir Steuart Bayley, who in turn gave it to the India Office in January 1924. It was reproduced in facsimile in the *Journal of Indian Art*, January 1912.

(400) An autograph letter from Lord Nelson to the East India Company, dated the 3rd July 1799, returning thanks for their present of 10,000*l.*

on the occasion of his victory at Aboukir Bay; together with a copy of the resolution of the Court authorising the presentation of this sum.

Reproduced in *The Journal of Indian Art* for July 1890, and in *Relics of the Honourable East India Company* (1909).

(401) William Empson, M.A., Professor of Law at Haileybury College, 1825–52, and editor of the *Edinburgh Review*, 1847–52.

An engraving by William Walker, from a painting by John Linnell.

Reproduced in *Memorials of Old Haileybury College.*

(402) The Rev. Joseph Hallett Batten, D.D., F.R.S., Professor of Classical Literature at Haileybury College, 1806–15, and Principal, 1815–37.

Painted and engraved by John Linnell.

(403) Charles Wilkins, LL.D., F.R.S. (afterwards Sir Charles Wilkins), Librarian at the East India House, 1801–36.

Engraved by J. Sartain, from a painting by J. G. Middleton.

(404) The Rev. Thomas Robert Malthus, M.A., F.R.S., Professor of History and Political Economy at Haileybury College, 1806–35, and author of the celebrated Essay on the Principle of Population.

Painted and engraved by John Linnell.

Reproduced in *Memorials of Old Haileybury College.* The engraving is now very rare.

(405) Horace Hayman Wilson, M.A., F.R.S., Librarian at the East India House, 1836–58, and at the India Office, 1858–60, Boden Professor of Sanskrit, and President of the Royal Asiatic Society.

Engraved by William Walker, from a painting by Sir John Watson Gordon, R.A.

The original painting is in the possession of the Royal Asiatic Society.

(406) Robert Orme.

A plaster bust by Joseph Nollekens, R.A., 1774.

In recognition of the merits of his historical works, Robert Orme was granted by the East India Company in May 1772 an annuity of 400*l.* and later on we find him formally styled their "historiographer." Upon

his death (13th January 1801) he bequeathed to Mr. John Roberts (Chairman in 1802–03) a large collection of maps, MSS., and pamphlets relating to East India affairs; and these, in accordance with the expressed wishes of the testator, were offered by Mr. Roberts to the Company and accepted by them. The collection is now in the India Office Library. This bust was engraved as a frontispiece to the 1805 edition of Orme's *Historical Fragments*, and from a note in the memoir prefixed to that volume (p. lxiv) it appears to have formed a portion of the bequest.

(407) Colonel Sir Henry Yule, K.C.S.I., C.B.

Presented by the Artist.

A plaster medallion by A. E. L. Rost.

(408) The Raja Sir Radha Kant Deb Bahadur, K.C.S.I.

Presented by the Radha Kant Deb Memorial Committee.

A plaster cast from a bust by Edward Geflowski, 1871.

A second cast was presented to the Royal Asiatic Society. The original is in the Town Hall, Calcutta.

Radha Kant Deb or Deva (1784–1867) was an enlightened Hindu of great learning, conspicuous for his efforts to promote native education in Bengal. In recognition of his public services, and of his valuable contribution to Sanskrit literature in the *Sabdakalpadruma*, which cost him forty years of labour and a large sum of money, he was made a K.C.S.I. in 1866.

(409) Charles Theophilus, Baron Metcalfe, G.C.B.

A plaster bust by E. H. Baily, 1843.

The original bust, formerly in the Metcalfe Hall, Calcutta, now forms part of the Victoria Memorial Hall collection. Another plaster cast belongs to the Royal Asiatic Society, and a third to the Oriental Club. The bust was engraved by J. C. Armytage for the frontispiece of the second edition of Kaye's *Life of Lord Metcalfe*.

(410) Warren Hastings.

A plaster bust by Thomas Banks, R.A.

A bronze cast of this bust is in the National Portrait Gallery. There is an engraving of it by T. Gaugain, based on a crayon drawing by S. de Koster.

(411) James Prinsep, F.R.S.

A plaster bust by Henry Weekes, 1842.

James Prinsep is especially remembered for his successful decipherment of the ancient alphabets of India, but his work in other departments of learning was almost equally noteworthy. He was for many years in charge of the Benares Mint, and in 1833 succeeded another brilliant scholar, Horace Hayman Wilson, as Assay Master at Calcutta. From 1833 to 1838 he was Secretary to the Bengal Asiatic Society, to which body he rendered most important services.

The original marble bust is the property of the Asiatic Society of Bengal, by whom it was commissioned in memory of Prinsep. It has now been lent to the Victoria Memorial Hall, Calcutta.

Near this bust is an inscribed stone slab found among the ruins of Babylon, and sent in 1801 by Mr. Harford Jones, the Company's Resident at Bagdad, to Sir Hugh Inglis, the Chairman, who presented it to the Company.

A framed list of the characters employed is placed near the slab; and underneath the latter are five more bricks from the same ruins (see the *Annual Register* for 1801, p. 479). Translations of the inscription are given in *Records of the Past*, vol. v (First Series), pp. 111–35; vol. iii (Second Series), pp. 102–23; and *Proceedings of the Society of Biblical Archæology*, vol. x.

This room has also a long-case clock by Windmill of London, and seven glass cases containing the following objects of interest:—

I. An illuminated *Shah-Nama*, once the property of Warren Hastings; two illuminated *Korans*; an illuminated *Sindbad-Nama*; and an Arabic book with ornamental borders.

II. Miscellaneous objects of interest.

The collection includes Tipu Sultan's *Koran*, his Memoirs, and his Register of his Dreams; a framed cameo portrait of Warren Hastings, once the property of Mrs. Hastings, afterwards purchased by Sir George Birdwood, and presented to the India Office; a miniature of an Emperor of Delhi (apparently Akbar Shah II.), formerly belonging to Mr. William Sprot Boyd, of the Bombay Civil Service, and presented by his brother, Mr. E. Lennox Boyd, in 1900; an impression of the seal of the Deal Table Hunt, a famous pig-sticking club established in 1815 (see *The Pioneer* for 15th September 1900, where an account of this relic was given by the donor, Mr. Herbert Compton); a silver medal in honour of Dr. Rost (presented by Mr. C. H. Tawney, C.I.E.); three small *Korans*; Pali writing on a gold plate; a button from the uniform of the Royal East India Volunteers, presented by Miss E. Adams (1921); two Buddhist inscribed clay tablets, and a charred piece of wood, from excavations at Mirpur Khas, in Sind, presented by Mr. H. M. Gibbs (1922); medallion portraits in ormolu on porcelain of Louis XVI. and Marie Antoinette, by Lebrun, 1775, presented to Haidar Ali of Mysore, found in the palace of Seringapatam, 1799, and brought home by Lieut.-Col. John Richardson; a bronze medal with head of Queen Victoria and a list of members of the House of Commons in 1849; a specimen of the Delhi Darbar medal of 1903; eight seals of the East India Company; a miniature portrait of Horace Hayman Wilson as a young man, presented by his grandson, Mr. Charles Clark Wilson; an instrument for writing in cipher, invented by Sir Archibald Campbell, 1785; a native painting on paper (6″ × 96″), representing a darbar procession at Baroda, about 1840, presented by Mr. E. Lennox Boyd (this was formerly the property of his brother, Mr. W. Sprot Boyd, Resident at Baroda, 1840–44); a miniature portrait, purchased in 1905, and said to represent the Rani of Jhansi, but this is doubtful.

III. Two Persian MSS. in ornamental bindings; specimens of caligraphy in various languages and of embossed work; also a copy of the Koran written by the Emperor Shah Alam.

IV. Pali and Sanskrit MSS., with specimens of caligraphy.

V. A letter from Louis Philippe to the Maharaja Ranjit Singh, 27th October 1835, with the envelope of gold and silver thread in which it was sent.

VI. Specimens of Pali, Sanskrit, Persian, Arabic, Tamil, Burmese, and Uriya MSS.; the steel die of a medal presented to Sir George Oxenden (see Mayo's *Medals*, vol. i, p. 55); and other curiosities.

VII. Specimens of Indian and Persian paintings on wood; a Persian lacquer tray with a hunting scene; several Persian *kalamdhans* (pen boxes); and a number of tally sticks formerly belonging to the East India Company.

In a box in front of the central window is a MS. copy of the *Daswan Padshah ka Granth*, a collection of the writings and precepts of the last Guru of the Sikhs, copied and presented in 1859, with stool, cover, &c., complete.

Room 303.

(412) Charles John Tawney, C.I.E., Librarian, 1893–1903.

A photograph.

(413) Arthur Miller, I.S.O.

A photograph, presented by him.

(414) Reinhold Rost, LL.D., Ph.D., C.I.E., Librarian, 1869–93.

A framed plaque by A. E. L. Rost, 1922.

Presented by Sir Richard C. Temple, Bart., C.B., C.I.E.

(415) Mountstuart Elphinstone.

Another copy of No. 234.

(416) The Second Borgian Map.

Another copy of No. 311.

(417) James Prinsep.

An engraving of a medallion portrait.

Presented by Sir Henry Yule, K.C.S.I., C.B., 1889.

(418) Arthur Coke Burnell.

A photograph.

(419) Horace Hayman Wilson.

Another copy of No. 405.

(420) Professor Franz Bopp.

Engraved by Rudolf Strauch.

(421) Professor W. D. Whitney.

Engraved by E. Kruell.

Presented by Professor C. R. Lanman.

(422) Colonel Sir Henry Yule, K.C.S.I., C.B.

An etching by T. Blake Wirgman from the portrait painted by him for the R.E. Mess at Chatham, 1880.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

(423) The Wadia Monument in Brookwood Cemetery.

A lithograph.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

The Librarian's seat is a handsome Lion arm-chair, formerly in the East India House.

Room 304.

(424) A Darbar at Delhi.

A photographic copy of No. 104.

(425) The Maharaja Runjeet Singh, aged 58.

A coloured print, drawn by G. T. V[igne], "from an original painting now in England, and taken during the visit of H.E. General Sir Henry Fane, G.C.B., Commander-in-Chief of the King's and Hon^ble^ Company's Army in India, to Lahore, for the purpose of attending the marriage of No Nepal Sing, the Maharajah's grandson, at the Ataree in the Punjab on the 8th March 1837."

(426) Colonel Colin Mackenzie.

An aquatint engraving from the painting described under No. 13.

Presented by Mr. William Foster, 1909.

(427) The Rev. James Amiraux Jeremie, D.D., Professor of Classical and General Literature at Haileybury College, 1830–50, and afterwards Regius Professor of Divinity at Cambridge and Dean of Lincoln.

Lithographed by G. B. Black, 1856.

(428) A Hindu Temple erected in Melchet Park (Wilts).

(429) The bust of Warren Hastings in the interior of the Temple.

Drawn and engraved by William Daniell.

Presented by Major Osborne.

The temple here represented was erected in 1800 by Major John Osborne upon his estate at Melchet Park, and dedicated "to the Genii of India, who from time to time assume material forms to protect its nations and its laws, particularly to the immortal Hastings, who in these our days has appeared the saviour of those regions to the British Empire." The building was designed by Thomas Daniell, R.A., and executed in artificial stone by Mr. Rossi; and in the interior, upon "an elegant pedestal," was placed a bust of Warren Hastings, "rising out of the sacred flower of the lotus."

The temple has long since gone to the ground, and only a few ruins now mark its site; while of the fate of the bust nothing is known Copies of these two engravings appeared in *The European Magazine* for December 1802, where an account of the building was also given: and the letterpress (without the engravings) was repeated in *The Asiatic Annual Register* for the same year.

Upon the publication of the two engravings, Major Osborne sent a copy of each to the Court, with a request "that they may have a fit place in their newly erected Library." The gift was accepted and the pictures were hung in the desired position.

(430) Thomas Twining, of the Bengal Civil Service (1791–1805), whose account of his early experiences was issued in 1893 under the title of *Travels in India a Hundred Years Ago.*

A photograph.

Presented by Miss Louisa Twining.

(431) Charles Wilkins, LL.D., F.R.S.

Another copy of No. 403.

(432) George IV.

Engraved by William Finden, from a painting by Sir Thomas Lawrence, P.R.A., now in the Wallace Collection.

(433) The Jumna Face of the Fort at Allahabad.

A photograph by Dr. Murray, Civil Surgeon, Agra.

(434) Richard Twining, Director of the East India Company, 1810–16.

A photographic reproduction of a mezzotint by C. Turner.

Presented by Miss Louisa Twining.

The clock, a handsome one of wood with metal fittings, dates from about the year 1760.

In the **Corridor** outside are—

(435) Henry Thomas Colebrooke, the well-known Sanskrit scholar, member of the Bengal Council, 1807–12, President of the Bengal Asiatic Society, 1806–15, and Director of the Royal Asiatic Society, 1834.

A marble bust by Sir Francis Chantrey, 1820.

The East India Company paid Chantrey 120 guineas for this bust. A replica, made by Henry Weekes in 1838, is in the rooms of the Asiatic Society of Bengal. The Royal Asiatic Society has another copy, probably also by Weekes.

An engraving by Frank Holl of the bust forms the frontispiece of Sir T. E. Colebrooke's life of his father.

(436) Reinhold Rost, LL.D., Ph.D., C.I.E.

A plaster bust by his son, A. E. L. Rost.

Presented by the Artist.

(437) Her Majesty Queen Victoria.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

The plaster bust (dated 1856) which formed the model for the head and shoulders of the well-known statue by Matthew Noble, presented to the city of Bombay by the Gaekwar Khande Rao of Baroda, and unveiled by Lord Northbrook on 29th April 1872.

The bust, after the sculptor's death, was purchased from his widow by Sir George Birdwood, through whom the commission for the statue had originally been given. A marble copy has since been placed in the Council Reading Room (see No. 138).

Room 280.

(438) to (440). Six ink and pencil drawings of trees, plants, &c., made by Thomas Longcroft in Behar about the year 1790.

Presented by Miss Louisa Twining.

Room 311.

(441) Forum Romanum : a Restoration.

Engraved from a drawing by C. R. Cockerell, suggested by John Coney.

(442) The Front of the East India House.

An architectural drawing.

(443) and (444) Details of the East India House.

Two architectural drawings.

(445) The accepted design for the Foreign and India Offices.

A photograph.

(446) A brush drawing of the Statuary in the Pediment of the East India House.

An engraving of this statuary will be found in Blagdon's *Ancient and Modern India*, 1805.

(447) Another design for the Foreign and India Offices.

A photograph.

Room 362.

(448) Sir Charles Napier.

A lithograph.

(449) Jats wrestling.

(450) Indian Cavalry.

(451) Sikhs returning from the trenches.

(452) Sir James Willcocks and Indian officers.

(453) Gurkhas advancing.

Five photographs of scenes in France during the late war, taken and presented by Dr. H. D. Girdwood.

(454) Sir Charles Malcolm.

A lithograph by Weld Taylor from a painting by Sir Francis Grant.

Room 363.

(455) Men of the 58th Rifles.

(456) The Prince of Wales at Headquarters.

(457) Garhwalis on the La Bassee Road.

(458)a. Sir John French and escort.

b. The 40th Pathans bombing.

Photographs presented by Dr. Girdwood.

Room 364.

(459) Gurkhas coming up under fire.

(460) Sir James Willcocks in the Indian trenches.

(461) Sir Pertab Singh, the Maharaja of Rutlam, and Gen. Rimington.

Photographs presented by Dr. Girdwood.

Room 365a.

(462) Jodhpur Lancers dismounted.

A photograph presented by Dr. Girdwood.

Room 366.

(463) The 58th Rifles preparing against a gas attack.

(464) The 40th Pathans bombing.

Photographs presented by Dr. Girdwood.

Room 367.

(465)a. The Prince of Wales at Headquarters.

b. Sir John French.

(466) The Black Watch and Dogras holding a trench.

Photographs presented by Dr. Girdwood.

FOURTH FLOOR.

Room 360.

Ten coloured prints presented by Sir George Birdwood, K.C.I.E., C.S.I., viz. :—

(467) The Thirty-first Regiment at Sobraon, 10th February 1846.

Engraved by J. Harris, from a painting by Henry Martens.

(468) The Thirty-first Regiment advancing to the Charge at Mudki, 18th December 1845.

Engraved by J. Harris, from a painting by Henry Martens, based on a sketch by an officer of the regiment.

(469) The Charge of the Sixteenth Lancers at ALIWAL, 28th January 1846.

Engraved by J. Harris, from a painting by Henry Martens.

(470) The Battle of FEROZSHAH (second day), 22nd December 1845.

Engraved by J. Harris, from a sketch by Major G. F. White, 31st Regiment.

(471) The Islands of BOMBAY and SALSETTE, with the surrounding country.

Engraved by J. S. Barth from an original picture in the possession of Sir Charles Warre Malet. Published 4th June 1803.

(472) Charge of the Third Light Dragoons at FEROZSHAH, 21st December 1845.

Engraved by J. Harris, from a painting by Henry Martens.

(473) The Battle of CHILLIANWALA.

Lithographed from a drawing by Captain C. B. Young, Bengal Engineers.

(474) The Battle of GUJRAT.

Lithographed from a sketch by Lieutenant W. S. Simmons, of the 29th Regiment.

(475) The Passage of the CHUMBAL by the British Indian Army.

Lithographed from a drawing by Captain C. B. Young, Bengal Engineers.

(476) The Night Bivouac at FEROZSHAH, 21st December 1845.

Engraved by J. Harris, from a painting by Henry Martens, based on a sketch by Major G. F. White, 31st Regiment.

GROUND FLOOR.

Room 101.

(477) GIOVANNI BATTISTA FALCIERI.

Photographed from a drawing by Daniel Maclise, R.A., in the possession of Mr. Coningsby Disraeli.

Falcieri was Lord Byron's gondolier and personal attendant, the "Tina" of *Don Juan* and Shelley's letters. He accompanied his master in all his wanderings, and was present at his death. Subsequently he

became a Colonel in the Greek service. After spending all his savings in this employment, he became servant to Mr. James Clay, and, later (1830–31) travelled with Mr. Benjamin Disraeli in Greece, Turkey, and Egypt. Coming to England in 1832, he was made by Mr. Isaac Disraeli steward at Bradenham House, a post which he retained till his master's death in 1848. Falcieri was then given an appointment as messenger at the Board of Control, whence, ten years later, on the abolition of that office, he passed in a like capacity into the service of the Secretary of State for India. He died on 23rd December 1874, at the age of 76. His widow was granted a Civil List pension of 50*l.* per annum.

This drawing has been reproduced (on a smaller scale) in vol. iv. of *Lord Byron's Letters and Journals*. The present photograph was obtained through the good offices of Sir George Birdwood.

(478) Giovanni Battista Falcieri.

A later portrait.

Room 102.

(479) Cave of Mahadeo, Pachmarhi.

A watercolour by the late Lieut.-General Sir Richard Sankey, K.C.B., purchased in 1913.

(480) The East India House.

A coloured aquatint published in 1817 from a drawing by T. H. Shepherd, engraved by J. C. Stadler.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

(481) The statue of Sir Steuart Bayley at Calcutta.

A photograph.

Room 103.

(482) John Stuart Mill.

Etched by Paul Rajon, from a painting by G. F. Watts, R.A., now in the National Portrait Gallery.

(483) Major-General Sir William Nott, G.C.B., &c.

Engraved by G. Raphael Ward, from a painting by T. Brigstocke, now in the Oriental Club.

Room 104.

(484) The Rev. William Hodge Mill, D.D., Principal of Bishop's College, Calcutta, and Regius Professor of Hebrew in the University of Cambridge.

Engraved by G. T. Payne, from a painting by J. C. Thompson, R.H.A.

(485) Brigadier William Mayne, of Mayne's Horse.

This is apparently a proof before letters of the mezzotint by G. S. Shury after a portrait by K. Hartmann, 1856.

(486) Wm. Butterworth Bayley.

A photograph, presented by Sir Charles S. Bayley, G.C.I.E., K.C.S.I., I.S.O., July 1916.

Mr. Bayley, after a distinguished career in the Bengal Civil Service, officiated as Governor-General for four months in 1828, and was afterwards a prominent member of the Court of Directors (Chairman, 1840).

(487) John Adam, Member of the Bengal Council, 1817–25, and Acting Governor-General of Bengal in 1823.

Engraved by Charles Turner, A.R.A., from a painting by Sir Thomas Lawrence, P.R.A.

The original belongs to the Government of India.

(488) The Rev. Charles Webb Le Bas, M.A., Professor of Mathematics at Haileybury College, 1813–37, and Principal, 1837–43.

Engraved by T. L. Atkinson, from a painting by Andrew Morton.

Reproduced in *Memorials of Old Haileybury College.*

(489) Major-General Sir Thomas Munro, Bart., K.C.B.

Engraved by Samuel Cousins, from a painting by Sir Martin A. Shee, P.R.A.

The original is in the Banqueting Hall at Madras.

(490) Dwarkanath Tagore.

Engraved by G. R. Ward from a painting by F. R. Say (1843), now in the Victoria Memorial Hall, Calcutta.

Dwarkanath Tagore (1794–1846) was a wealthy Calcutta merchant and philanthropist, who played a prominent part in most of the public movements of the time. He visited England in 1842 and again in 1845; during this second stay he died of fever and was buried in Kensal Green Cemetery.

Room 105.

(491) St. Helena.

A coloured engraving by E. Duncan from a painting by W. J. Huggins, 1832.

(492) Calcutta from the Water Gate of Fort William.

A coloured lithograph from a drawing by William Prinsep.

(493) A View of Bombay from Malabar Point, taken on the spot by Lieut.-Col. Williamson during the dreadful Fire of the night of the 17th February 1803.

Presented by Mr. William Foster.

A coloured engraving by J. S. Barth.

(494) William Davis.

Purchased, April 1910.

A half length portrait in an oval, the figure turned sharply to the left. The face is ruddy, with dark eyes and long nose. The costume consists of a grey satin coat, richly embroidered with gold, and a claret coloured waistcoat. The wig is grey and full.

Size, $29\frac{1}{2}'' \times 24\frac{1}{2}''$. Painted by Thomas Hudson, 1750.

Mr. Davis was appointed a Writer for Bengal in October 1717, and arrived in India 20th August 1718. He spent several years at Dacca, and afterwards served at Calcutta as Bakhshi, Import Warehouse Keeper, Export Warehouse Keeper, and finally (September 1744) Accountant. He was now Third in Council, and would in the natural course of things have become Second, and afterwards President and Governor. He was, however, too impatient to wait his turn, and so he commenced intriguing in London to be appointed to succeed the then President. Unfortunately for him, a letter from his London agent, intimating that the latter had been given *carte blanche* to spend any money that might be necessary to secure this result, fell into the hands of the Directors, who, looking upon it as "highly reflecting on the honour of this Court," decided (6th February 1745) to dismiss Davis from their service. Instructions to that effect reached Calcutta in January 1746, and Davis "withdrew from the Board accordingly." He sailed for England in the following month on the *Wager*, in company with Braddyll, who had just resigned the post of President to Forster. The dismissal of Davis made way for Wm. Barwell to succeed when Forster in turn departed (1748).

From London Davis kept up a correspondence with his friends in India, and it was to him that Holwell addressed the famous letter describing the suffering of the prisoners in the Black Hole. He appears to have died in London on 29th March 1765 (*Gent. Mag.*, 1765, p. 198).

(495) General Lord Combermere, G.C.B., G.C.H., Commander-in-Chief in India, 1825–30.

Engraved by Samuel Reynolds, from a painting by John Hayter.

Room 106.

(496) Fort William, Calcutta.

(497) Bombay.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

(498) Fort St. George, Madras.

(499) St. Helena.

Four mezzotints (with a certain amount of etching) engraved from Nos. 37, 45, 46, 48, by Elisha Kirkall, about 1735.

The view of Fort St. George has been reproduced in Love's *Vestiges of Old Madras* (vol. ii. p. 94) and that of Bombay in the *Gazetteer of Bombay City and Island* (vol. iii. p. 1).

Room 107.

(500) View on the Marmalong River (Madras) near Mr. Grant's House.

A water-colour drawing (17″ × 11″) by Lieut-Col. John Munro (about 1820), purchased in 1910.

(501) The Chalis Satun (Forty Pillars) Pavilion in the Fort at Allahabad.

Purchased, June 1919.

A water-colour drawing (23″ × 16½″) by Thomas Daniell, afterwards engraved for the well-known series of *Oriental Scenery*.

(502) Robert, Lord Clive.

Presented by the Earl of Powis, 1903.

Engraved by F. Bartolozzi, R.A., in 1788, from the three-quarters length portrait by Sir Nathaniel Dance, R.A.

The original painting belongs to Lord Powis. There are copies in the National Portrait Gallery, the Oriental Club, the East India United Service Club, Government House, Madras, and the Victoria Memorial Hall, Calcutta.

(503) The Bridge over the Barna at Benares.

Purchased, June 1919.

A water-colour drawing (23″ × 16½″) by an unknown artist.

(504) Near the Sources of the Ganges.

Purchased, 1914.

A water-colour drawing (20″ × 15″) by Francis Nicholson, from a sketch by Capt. Byers.

(505) View on the Marmalong River (Madras), showing the Houses of Messrs. Brodie and Grant.

A water-colour drawing (17″ × 11″) by Lieut-Col. John Munro (about 1820) purchased in 1910.

Room 108.

(506) The Maharajah of Pudukota, 1853.

Engraved by F. C. Lewis, Senior, from a painting by F. C. Lewis, Junior.

(507) The Installation of the Nawab Nazim of Bengal, at Murshidabad, 21st May 1847.

Engraved by F. C. Lewis, Senior, from a painting by F. C. Lewis, Junior.

(508) The Installation on the Musnud of H.H. the Nabob of the Carnatic, 1842.

Engraved by F. C. Lewis, Senior, and C. G. Lewis, from a painting by F. C. Lewis, Junior.

The original is in Government House, Madras, having been purchased in 1859 at the dispersal of the Chepak Palace collection. A copy of the original key plate is in the India Office Library (see Appendix II), while another has been given in Colonel Love's catalogue. The principal personages depicted are the Nawab (Ghulam Muhammad Ghaus Khan), Prince Azim Jah, the late Regent (seated on the Nawab's right) and (between them) Lord Elphinstone, Governor of Madras. On the spectator's left the end figure is Sir Robert H. Dick, the Commander-in-Chief.

(509) The Darbar of the Nawab Nazim of Bengal.

Engraved by F. C. Lewis, Senior, from a painting (1849) by F. C. Lewis, Junior.

The original is in the Palace at Murshidabad.

Room 109.

(510) The Maharaja of Travancore receiving Queen Victoria's Letter, 27th November 1851.

Engraved by F. C. Lewis, Senior, from a painting by F. C. Lewis, Junior.

(511) The Dasara Darbar of the Maharaja of Mysore.

Engraved by F. C. Lewis, Senior, from a painting (1846–47) by F. C. Lewis, Junior.

Room 113.

(512) The Maharaja of Travancore, 1853.

Engraved by F. C. Lewis, Senior, from a painting by F. C. Lewis, Junior.

(513) The Statue to the Marquess Cornwallis erected by the British inhabitants of Bengal, 1803.

"Painted and engraved by G. Dawe."

It is interesting to note that the statue here represented (which was placed in the Town Hall, Calcutta, but has recently been transferred to the Victoria Memorial Hall in that city), is a copy though on a larger scale, of the one on the India Office staircase already described under No. 243. The commission for the Calcutta memorial was entrusted to John Bacon, who had just finished the statue ordered by the Court of Directors, and he naturally followed on the same lines as before. The statue was unfinished at the time of his death in 1799, and was completed by his second son, John Bacon, Junior, whose name appears on the pedestal as sculptor.

(514) George, Earl of Auckland, G.C.B.

Engraved by J. Thompson, from a painting by Lowes Dickinson.

(515) The Battle of Alexandria, 21st March 1801.

Engraved by J. Mitan and C. Turner, from a drawing by Lieut. William Willermin.

(516) The Imperial War Conference, 1917.

A photograph.

Among the delegates will be noticed the representatives of India, viz., the Right Hon. Austen Chamberlain (Secretary of State), H.H. the Maharaja of Bikanir, Sir James (afterward Lord) Meston, and Sir Satyendra (afterwards Lord) Sinha.

(517) Edward Thornton.

Presented by his nephew, Lieut.-Col. E. Z. Thornton, 1902.

A full-length portrait, showing Mr. Thornton writing in his room at the East India House. The table and floor are littered with books and papers. In front of him stands a vase of flowers.

Size, 27″ × 22″. Painter unknown.

Edward Thornton was the pioneer in the systematic collection and publication of Indian statistics. He was the head of the Statistical Department at the East India House from 1846 to 1857. He published a *Gazetteer of India*, a *History of the British Empire in India*, and several other works.

Room 114.

(518) The Aberdeen Cabinet deciding upon the Expedition to the Crimea.

Engraved by William Walker, from a drawing by John Gilbert, 1855.

(519) Warren Hastings.

Another copy of No. 175.

(520) Sir William Meyer, G.C.I.E., K.C.S.I.

A photograph, presented by Miss Meyer, July 1923.

Room 115.

(521) Lord Elphinstone, P.C., G.C.B., G.C.H., Governor of Madras, 1837–42, and of Bombay, 1853–59.

A pencil sketch, attributed to Count D'Orsay.

Many of D'Orsay's profile sketches of his contemporaries were published in lithography by John Mitchell, of Bond Street. Among them is one of Lord Elphinstone, exactly resembling the present portrait except that he is represented as wearing a moustache; this he seems to have removed on being appointed to the Governorship of Madras.

(522) A View of Mussoorie.

Presented by Mr. J. C. Lyell, October 1921.

(523) Near Mussoorie.

Purchased, November 1921.

Two interesting paintings (each $20'' \times 15''$), dating about 1840. The artist's name is not known. The frames are of Indian manufacture.

(524) A View near Nasik.

Purchased, December 1923.

A small oil-painting ($18\frac{1}{2}'' \times 11''$) representing the river Godavari near Nasik, with pilgrims. The temple on the right is that of Kapaleswar.

Painted by John Frederick Lewis, R.A., in 1861.

The artist spent some years in Greece, Asia Minor and Egypt, but was never in India, though his brother (F. C. Lewis) was.

At the foot of the **Grand Staircase** is—

(525) Warren Hastings.

A marble statute by John Flaxman, R.A., 1823.

This statue (a photograph of which was published in *The Journal of Indian Art* for July 1892) represents a man of medium height standing bareheaded, dressed in ordinary civilian costume. The head is bald save for a fringe of hair at the sides and back; the face looks straight to the front. The left arm crosses the breast and touches the upper part of a rolled map of India, which stands on the end of a book labelled

"Hindu Laws"; this, in turn, together with a folded document on which the seal of the East India Company is conspicuous, is supported by a draped pedestal.

Hastings died on 22nd August 1818. At a General Court held on the 22nd September in the following year, the Chairman of the Company notified his intention of moving that a statue of the deceased statesman be placed in the General Court Room.

The motion did not come on, however, until the 12th January 1820, and then it met with some opposition, one of the arguments used being that the Company had already sufficiently recognised the services of Hastings by presenting him from time to time with sums aggregating upwards of 168,000*l*. But in the end the Chairman's proposition was declared carried, and it was formally resolved "That as the last testimony of approbation of the long, zealous, and successful services of the late Right Honourable Warren Hastings, in maintaining without diminution the British Possessions in India against the combined efforts of European, Mahomedan, and Mahratta enemies, a statue of that distinguished servant of the East India Company be placed among the statesmen and heroes who have contributed in their several stations to the recovery, preservation, and security of the British power and authority in India." Eight months later the Chairman informed the Court that John Flaxman had been chosen as the sculptor, and that the price agreed on was one thousand pounds. Flaxman seems to have worked upon it leisurely, for it was not until April 1823 that he was able to report that the statue was completed. He was then permitted to send it to the Royal Academy of that year, and it must, therefore, have been the latter part of 1823 before the memorial was in position at the East India House.

Room 126.

In the spandrels between the windows are two water colour drawings by Mr. Robert Shortrede, a former member of the Audit Department.

Room 118.

(526) The East India House previous to the re-building in 1796–99.

A drawing in colour by Thomas Malton (for a companion picture, see No. 294).

Size, 31″ × 39″.

Reproduced in the *Journal of Indian Art* for July 1890, and also in *Relics of the Honourable East India Company.*

(527) Sir Walter Badock, K.B.E., C.S.I., Accountant-General, 1907–19.

A photograph.

(528) Sir A. Guillum Scott, Accountant-General, 1900–07.

A photograph.

(529) Edward R. Cave Browne, C.S.I., Accountant-General, 1893–1900.

A photograph.

(530) Thomas W. Keith, Accountant-General, 1879–93.

A photograph.

(531) Charles Cartwright.

Engraved by Thomas Hodgetts from a painting by G. F. Josephs.

Cartwright was Accountant-General at the East India House from 1798 to 1822, and was thus Lamb's chief during the greater part of the latter's official career.

(532) Sir Thomas L. Seccombe, G.C.I.E., K.C.S.I., C.B., Financial Secretary, 1859–79, Accountant-General, 1872–79, and Assistant Under-Secretary of State, 1872–81.

A lithograph.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

On the mantlepiece is an old rosewood clock, with brass fittings, by Thwaites and Reed. The room contains also several Lion chairs, and a captured German rifle. The copper coal vase is said to have belonged to the room occupied by Mr. J. S. Mill at the East India House.

Room 119.

(533) The Departure of the Sons of Tipu from the Zenana.

Engraved by F. Bartolozzi, from a painting by Mather Brown.

(534) St. Andrew's Church, Madras.

(535) The Castlets, Madras.

Two water-colour drawings by J. Gantz, dating probably about 1820. A coloured engraving of No. 534 was published in 1841, and a lithograph of it forms one of the illustrations to an account of the Church published by its designer, Col. T. F. de Havilland.

Room 93.

(536) Major-General Sir Henry Pottinger, Bart., G.C.B.

Engraved by John Burnet, F.R.S., from a painting by Sir Francis Grant, now in the Oriental Club.

Room 92.

(537) His Grace the Duke of Buckingham and Chandos, P.C., G.C.S.I., Governor of Madras, 1875–80.

Engraved in mezzotint by C. J. Tomkins from a painting by Her Grace the Duchess.

(538) The Most Rev. Daniel Wilson, Lord Bishop of Calcutta.

Engraved by J. Brown from a painting by Colesworthey Grant.

In the **Corridor** outside this room hangs a series of portraits of the Secretaries of State for India, arranged as follows:—

(539) Lord George Hamilton, 1895–1903.

A photograph.

(540) Viscount Cross, 1886–92.

A photograph.

(541) Lord Randolph Churchill, 1885–86.

Etched by Leopold Lowenstam.

(542) The Right Hon. St. John Brodrick, 1903–05.

Presented by himself.

A pencil drawing.

(543) The Right Hon. Austen Chamberlain, 1915–17.

Presented by himself.

A photogravure from the portrait by P. A. Laszlo, M.V.O.

(544) The Duke of Argyll, 1868–74.

Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

(545) Sir Charles Wood, Bart., 1859–66.

Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

(546) Viscount Cranbrook, 1878–80.

Engraved by T. G. Appleton, from a painting by Frank Holl, R.A.

(547) Viscount Morley, 1905–10.

Presented by Lady Morley.

A photograph.

(548) The Earl de Grey and Ripon, 1866.

Engraved by F. Sternberg from a painting by Sir Hubert Herkomer.

(549) The Marquess of Salisbury, 1866–67 & 1874–78.
Engraved by T. Oldham Barlow, R.A., from a painting by Sir J. E. Millais, Bart., R.A.

(550) Sir Stafford Northcote, Bart., 1867–68.
Engraved by T. L. Atkinson, from a painting by Edwin Long, R.A.
The original picture is in the possession of the family. There is a replica in the National Portrait Gallery.

(551) The Marquess of Crewe, 1911–15.
Presented by himself.
Photogravure by Emery Walker from a painting by Walter Osborne, R.H.A.

(552) Viscount Peel, 1922–24.
Presented by himself.
A photograph.

(553) The Right Hon. H. H. Fowler, 1894–95.
Photographed from a painting by A. S. Cope, 1893.

(554) Lord Stanley, 1858–59.
Etched by Leopold Lowenstam.

(555) The Right Hon. E. S Montagu, 1917–22.
Presented by himself.
A photograph.

(556) The Earl of Kimberley, 1882–85, 1886, and 1892–94.
Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

(557) The Marquess of Hartington, 1880–82.
Engraved by J. Brown.

Room 87.

(558) The Defence of the Breach at St. Jean d'Acre, by Sir Sidney Smith. (With key engraving.)
Engraved by Anthony Fogg, from a painting by William Hamilton, R.A.

(559) Major-Gen. Sir James Johnstone, K.C.S.I.
A lithograph by C. W. Walton.

(560) Henry Vansittart, Junior, of the Company's Bengal Establishment, 1771–86.
Presented by Mr. C. N. Vansittart, 1911.
A photograph from a painting by Zoffany, now at Shottesbrook House, Berks.

Room 86.

(561) Dr. Alexander Duff.

A mezzotint engraving by S. W. Reynolds, after a painting by William Cowen.

(562) Saadat Ali Khan, Nawab of Oudh (1798–1814).

Presented by Mr. J. C. Lyell, 1917.

An equestrian portrait in oils, by an unknown artist (apparently an Indian).

Size, 26″ × 19″.

Room 85.

(563) The Body of Tipu Sultan recognised by his family.

Engraved in stipple by L. Schiavonetti after the painting by Sir Robert Ker Porter.

(564) John Guillum Scott, Stockbroker to the East India Company, 1844–58.

A lithograph by G. Black, 1849.

(565) The front of the East India House.

An architectural drawing.

In this room is an old mural timepiece which was formerly in the East India House.

In F. J. Britten's *Old Clocks and Watches* (1911, p. 571), where it is figured, the date of the clock is given as about 1725.

A coloured photograph hangs over the fireplace, taken from *The Journal of Indian Art* for January 1899. A replica of the clock (with a few modifications) was presented some years ago by Lord Curzon to the Golden Temple at Amritsar.

Room 83.

(566) Charles Lamb.

A platinotype print of No 107.

(567) Her Majesty Queen Victoria.

Engraved by Samuel Cousins, A.R.A., from a painting by Alfred Edward Chalon, R.A.

(568) Charles Grant.

Presented by Major Grant, 1914.

Full-length seated figure, turned so as almost to face the spectator. The right hand rests on the arm of the chair; the left on a table with papers and writing materials.

Copied by Miss Lancaster Lucas from a painting by Raeburn, now in the Castle at Inverness.

Size, 84″ × 60″.

A photogravure reproduction of the original will be found in the *Life of Charles Grant*, by Henry Morris. Another engraving of it forms the frontispiece of Dr. George Smith's *Twelve Indian Statesmen*.

Charles Grant was a Director of the East India Company for nearly thirty years (1794–1823), and Chairman in 1805–06, 1809–10 and 1815–16. His influence in this capacity was so strong that Sir James Stephens speaks of him as being "regarded at the commencement of the nineteenth century as the real ruler of the rulers of the East, the Director of the Court of Directors." He was prominent in the Company's opposition to the policy of Lord Wellesley; was a staunch supporter of missionary and educational work in India, and played a leading part in the establishment of Haileybury College. His eldest son (afterwards Lord Glenelg) was President of the Board of Control, 1830–34, and Colonial Secretary, 1835–39; while his second, Robert, was Governor of Bombay from 1834 to 1838.

(569) His Majesty Edward VII.

Engraved by J. B. Pratt from the State portrait by Sir Luke Fildes.

(570) Warren Hastings.

A platinotype print of No. 1.

(571) His Majesty George V.

Another copy of No. 375.

Nearly opposite to the entrance from the Quadrangle is—

(572) The Duke of Wellington, K.G.

A marble bust by Turnerelli, showing the Duke in military costume, his breast covered with orders and decorations. The face, finely modelled, is turned slightly to the spectator's right.

The only information traceable in the records as to this bust is contained in the following extract from the Court Minutes for the 1st December 1815:—"Resolved That a Warrant be made out for 157*l.* 10*s.* to Mr. P. Turnerelli, the amount of his charge for a bust in marble of His Grace the Duke of Wellington, which has been delivered agreeably to order, and placed in the Company's Library."

Replicas of this bust will be found in the corridor of the Council Chamber at the Guildhall and in the Victoria Memorial Collection, Calcutta. It has been engraved by Henry Cook from a drawing by Nunes de Carvalho, by Burke from a drawing by Burney, and (in mezzotint) by C. Turner. A reproduction, from a photograph, forms the frontispiece of Sir G. W. Forrest's *Sepoy Generals*.

And on the landing to the right of the entrance is—

(573) Sir George Pocock, Knight of the Bath, Admiral of the Blue.

A marble statue by P. Scheemakers, 1764.

The Admiral is in Roman costume, and stands looking straight in front, with body slightly turned and right foot advanced. From under his cloak shows the badge of the Order of the Bath. His left hand rests upon his hip; the right is placed upon a model of a galley, supported by a short pedestal ornamented with naval emblems. Behind him, on the base of the statue, lies a quiver of arrows.

This statue is one of a group of three which formerly stood in the General Court Room of the East India House, and its history has already been detailed (see p. 26).

APPENDIX I.

The following pictures, forming part of the India Office collection, have been lent to the High Commissioner for India, and may be seen at his office at 42, Grosvenor Gardens, S.W.

(574) The Marquess of Dalhousie, Governor-General, 1848–56.

A full-length standing figure, in a black frock coat with grey trousers. The face, clean-shaven except for side whiskers, is seen in three-quarters to the right, but the eyes look directly at the spectator. The hands are crossed in front, the left one holding a tall hat. To the right is a table, on which are placed some official robes and an inkstand, while a red folio volume rests against one of its legs. In the background is a yellow curtain, and in the distance to the right is seen the sky.

A copy by Mr. George Sephton (1905) from the painting by Sir J. Watson Gordon, R.A., P.R.S.A.

Size, 94″ × 58″.

The original portrait, which was painted in 1847, just prior to Lord Dalhousie's departure for India, was presented to the National Portrait Gallery in 1865 by the artist's brother, Mr. H. G. Watson.

(575) Eckbal-ud-Dowlah.

Presented by General Briggs to the India Museum, 1871.

A full-length portrait of a tall stout personage standing upon a terrace which overlooks the city of Lucknow. He is dressed in a long coat, red with a sprigged pattern, crossed by a yellow ribbon and tied at the waist by a red sash, the ends of which hang down in front. Over this is an outer garment of green and gold. The trousers are red, striped with gold, and the round cap on his head is black, with a gold border. In the front of the latter is a large emerald set with diamonds, and from this rises a short white aigrette. The face is somewhat full and heavy, with dark eyes and eyebrows, straight nose, thick lips, and black moustaches and side whiskers. One hand holds a rolled document; the other rests upon the hilt of his sword. Behind, on the left, stands a native attendant.

Size, 106″ × 70″. Painted by John Smart, 1838.

Beale's *Oriental Biographical Dictionary* gives the following details:— "Ikbal-uddaula Muhsin Ali Khan, the son of Shams-uddaula Ahmad Ali "Khan, the son of Nawab Saadat Ali Khan of Lakhnau. He sailed for "England to claim the throne of Audh in January 1838 A.D., and after "trying in vain to obtain the recognition of his claim in England, "determined upon passing the remainder of his days in a life of sanctity in "Turkish Arabia. He is the author of the work called 'Ikbal Firang.'" To this may be added that he was born on the 15th March 1808; that he was greatly esteemed not only at Bagdad, where he lived on excellent terms with the English residents, but also at Constantinople and in England; that in May 1882 he received the honour of a Grand Commandership of the Star of India; and that he died at Bagdad on the 21st December 1887

(576) The Fortress of Gingi.

A celebrated stronghold, situated in the South Arcot District of the Madras Presidency, about 80 miles south-west of Madras. In the centre of the picture is seen the Great Mountain (Rajagiri), a precipitous bluff some five or six hundred feet high, crowned by an almost impregnable citadel. At the foot of this is the inner (principal) fort. On the right-hand side of the picture rises the English Mountain (Kistnagiri), and on the left the hill named after St. George (Chandraya Drug). Both were strongly fortified; and all three hills were bound together by granite walls five feet thick and several miles in length. In the foreground, on the bank of what was once the moat, stand a couple of natives, one of whom points to the ruins on Kistnagiri.

Upon the back of the canvas is the following inscription: "West View of Gingee, sketched on the spot, January, 1813, and painted in London, in 1816, by G. Payne, Lieut. 6 Native Regt., Madras."

Size, 58″ × 94″.

Gingi is now deserted, though an annual grant is made by Government for the preservation of the ruins. It is not known with certainty who constructed the fort, but the works are said to have been completed during the period of the Vijayanagar kings—the Hindu dynasty which was overthrown by the allied Muhammadan kings of the Deccan in 1565. It was not, however, till 1638 that Gingi fell to the Moslems. In 1677 Sivaji obtained possession of it by stratagem, and it remained in Maratha hands till 1698, when the forces of Aurangzeb captured it after an eight years' siege. In 1750 the French, under M. Bussy, stormed all three forts in a single night, a most daring feat of arms. Eleven years later they were forced to yield it to the English under Captain Smith. It was surrendered to Haidar Ali in 1780, and with this event came to an end its rôle as a place of importance in the wars of Southern India.

The painter of this picture, Lieutenant George Payne, entered the service as a cadet in 1806, and received his first commission on the 3rd July of the following year, being posted to the Fort St. George establishment. He became a lieutenant in 1811; and he died on the 6th February 1820, at Ellore. The following extract from the Court Minutes of the 28th August 1816 records his presentation of this picture to the Company:—

"A letter from Lieut. George Payne of the Madras Establishment, presenting for the Court's acceptance an oil painting of the Antient Forts of Gingee as an accompanyment to the plans of the survey of the Southern Division of Arcot, being read:

"Ordered That the Court's acknowledgments be made to Lieut. Payne for his present of the said painting, and that it be placed in the Company's Museum."

(577) Srinagar, in British Garhwal.

Purchased, March 1915.

The old town (since washed away by the inundation caused by the bursting of the Gohna lake in 1904) occupies the centre of the picture, but is partially hidden by the rock in the foreground. It was once the capital of Garhwal and the residence of the Rajas. On the opposite bank of the Alaknanda

(which is represented as spanned by a rope bridge 240 feet long) is shown the village of Ranihat.

Size, 24″ × 17″. Painted by Thomas Daniell, R.A.

Possibly this is the picture which Daniell exhibited at the Royal Academy in 1800, describing it as representing "The Rope Bridge at Serinagur, in the Sevalic Mountains; taken in the year 1789, during the evacuation of the city in consequence of the approach of a large army from Almorah." There is, however, a larger version (53″ × 36″), which may have been the one exhibited; this has recently been purchased by Lord Curzon for the Victoria Memorial Hall. A similar view will be found in Daniell's *Oriental Scenery* (part iv), and one, slightly differing, in the *Oriental Annual* for 1838.

A series of portraits of the Viceroys of India, viz. :—

(578) Earl Canning, 1858–62.

An engraving from a drawing.

(579) The (eighth) Earl of Elgin, K.T., G.C.B., 1862–63.

Presented by the ninth Earl, June 1887.

Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

(580) Lord Lawrence, G.C.B., 1864–69.

Engraved by George Saunders, from a painting by J. R. Dicksee.

The original is in the Guildhall Art Gallery.

(581) The Earl of Mayo, K.P., 1869–72.

From a photograph.

(582) The Earl of Northbrook, 1872–76.

Engraved by Richard Josey, from a painting by W. W. Ouless, R.A., belonging to the Government of India.

(583) The Earl of Lytton, G.C.B., 1876–80.

Photographed from a portrait by G. F. Watts, R.A., in the National Portrait Gallery.

(584) The Marquess of Ripon, K.G., 1880–84.

From a drawing by C. W. Walton.

(585) The Marquess of Dufferin, K.P., G.C.B., G.C.M.G., 1884–88.

Engraved by D. Wehrschmidt, from a painting by Frank Holl, R.A.

(586) The Marquess of Lansdowne, K.G., G.C.M.G., 1888–94.

Photographed from a painting by Hugh G. Riviere, based upon an unfinished portrait by Frank Holl, R.A., in the possession of His Lordship.

The original belongs to the Government of India.

(587) The (ninth) Earl of Elgin, K.G., 1894–99.

Photographed from a painting by Sir George Reid, P.R.S.A., for the Government of India, and now at Delhi.

(588) Lord Curzon, K.G., 1899–1905.

Presented by himself.

A photogravure from the portrait by Sir George Reid, P.R.S.A., painted for the Government of India, and now at Delhi.

(589) The Earl of Minto, G.C.M.G., 1905–10.

Presented by himself.

A photogravure from the portrait by P. A. Laszlo, M.V.O., painted for the Government of India, and now at Delhi.

(590) Lord Hardinge, G.C.B., G.C.M.G., G.C.V.O., 1910–16.

Presented by himself.

A photogravure from the portrait by P. A. Laszlo, M.V.O., painted for the Government of India, and now at Delhi.

(591) Lord Chelmsford, G.C.M.G., G.B.E., 1916–21.

Presented by the Artist.

A photograph from the portrait by Gerald Kelly, A.R.A., painted for the Government of India, and now at Delhi.

APPENDIX II.

Unframed Drawings and Prints by European Artists in the India Office Library.

(Excluding book illustrations and those published in portfolios. As a rule, only pictures of Indian interest are included.)

A.—DRAWINGS.

Room 280, Case 14, G.

The Caves at Bēea Mandah.
By C. H. Burke (water-colour).

The Pagoda Antergungay and Tank, near Kolar.
By J. Gantz (water-colour).

Masula Boats at Madras.
By George Chinnery (monochrome).

Binstead, Isle of Wight.

Funchal, Madeira.

Lascars celebrating the Hijra on board the "Mary Anne."

Three water-colour sketches by Dr. J. T. James, Bishop of Calcutta, during his voyage to India in 1827.

A series of sketches (pencil, pen and ink, sepia, or water-colour) by Sir Henry Yule, including (besides scenes in Europe, Egypt, Arabia, Java, &c.): Tomb of Tughlak Shah, Delhi (two views). Mahmudpur, near Tughlakabad. Palace Bridge at Delhi, 1865. Churchyard at Delhi, 1858. Nurpur Fort, 1860. Scene of the Battle of Mudki. Afridi Village in Kohat Pass. Camp at Hela, 1848. Kunkhat, near Hardwar. Farmhouse in the Himalayas. Sanga on the Jumna, near Pujar. On the Jumna, at Kotnur. Yeoman's House in the Himalayas. Temple at Baratto Gurh. Valley of the Aglowar. Peaks of Koondatoot. Valley of the Ganges, above Hardwar. Bridge at Dunda, on the Ganges. On the Road to Gungotri. Karsali, in the Himalayas. Village of Bala, in the Himalayas. The Old Palace at Lucknow. Sirajpur. Ghazipur. Scene on the Ganges. Colgong. Below Currah. Chunargurh, 1848. Joghur, 1849. Fort at Suffeedun, 1843. View from Egatpun Dak Bungalow. The Madan Mahal. Design for the Monument to Lady Canning, 1862. Yule's House in the Khasi Hills. Irrigation Sluice at Oung-beng-le, near Amarapura, 1855. The Approach to the Golden Pagoda, Prome, 1855. Kyouk Phyoo Villages. Boat Harbour at Ye-nan-Khyoung, 1855. Myeng Maleng, 1853. Tope of Manikhyala, 1860. Also several sketches without titles.

Cape Comorin.

A wash drawing, by R. B. Foote, 1860.

The Residency at Malda.

A pen and ink drawing.

One sepia and eleven water-colour drawings (one unfinished), formerly the property of Sir Gore Ouseley, of scenery in Southern India. Only the following are identified:—Fort St. George, Madras. Outradroog. Nundedroog (sepia, signed H. C.). Sautgur. Amboor. Nundedroog (water-colour).

Seven water-colour drawings by Capt. Trapaud :— Fort St. George, Madras, 1785. Trichinopoly and Seringham. Jumbakistna and Seringham, 1785. N.W. View of Trichinopoly. Another View (?). Distant View of Tanjore. The Great Pagoda at Tanjore.

Elisha Trapaud joined the Madras Engineers in 1779, was a captain from 1784 to 1793, and died a lieutenant-general in 1828.

View of Chunar.
A water-colour drawing.

View of Colgong.
A water colour drawing.

Rawalpindi.
A water-colour drawing, by Col. Bruce, 1846.

Four water-colour sketches by R. H. Colebrooke, 1794–97 :—Village near Sicrigully. The Rajah's House at Hurdum. Ancient Tower among the Ruins of Gaur. Two European Residences.

Temple at Buddh Gaya.
A water-colour sketch by Capt. Crokatt (? James Crocket, Bengal Army, 1780–1804).

Indian Peasant with an Ox.
A water-colour sketch by George Chinnery.

Seven water-colour drawings by Lieut.-Gen. Sir Richard Sankey, K.C.B. :—The Himalayas from Huttoo. Scene in the Himalayas. A Monolith Idol at Hampi. General Wheeler's Entrenchments at Cawnpore. Types of 78th Highlanders and 90th Foot in the Mutiny. The Slaughterhouse at Cawnpore (two views). With these are a couple of coloured lithographs, published in 1858, reproducing the two views last mentioned.

Copper Plate Grant at Tandaputtree.
A sepia drawing.

Cape Fartak, on the Coast of Arabia, 1838.
A pen and ink sketch (unfinished).

Ras Sharma, on the Coast of Arabia.
A pencil drawing.

Skeleton Group, Rameshwar Temple, Ellora.
A wash drawing.

Mosque of Sidi Masud Khan, Adoni.
A pen and ink drawing.

Nandidroog, and the Gate of the Temple of Nandi, 1834.

A pen and ink sketch.

Temple of Rameshwar at [ ].

A pencil drawing. On the back is a pencil sketch of the Temple of Dendera (Egypt), 1838.

Part of a series of pen and ink sketches, viz.:—The Idgah at Burhanpur, 1837. Clay Horses at a Hindu Temple. Akola, 1836. Tombs and Fort, Golkonda. Burhanpur, from the Raja-ki Chattri, 1837. At Nasik, 1838. North Face of Gawilgurh, 1837. View from Gawilgurh. Bridge over the Musi, Hyderabad. Also one without a title.

Three of these drawings, viz., the first, sixth, and seventh, are signed M.T. This identifies them as the work of Philip Meadows Taylor, who notes in his autobiography (ed. Bruce, p. 91) that he made several sketches at Burhanpur in 1837. None of the above drawings appears in his *Sketches in the Deccan* (1837).

A pencil drawing, apparently of a place near Nasik.

Seven water-colour drawings of scenes in the Himalayas, stated to relate to the explorations of William Moorcroft and Hyder Hearsey in 1811–12, though some are earlier:—Deeo Praug, and the Bhagirathi (Ganges), 1808. Deeo Praug, and Rope Bridge, 1808. Badrinath in Garhwal, 1808. Burheitee, 1808. Encampment at Goetope, 1812. Moorcroft and Hearsey on the Road to the Mansarowar Lake. Neetee, Bhotan, 1812.

Room 305, Drawer B.

A Sati (c. 1800).

A water-colour drawing, unsigned.

Three ink drawings by James Moffat:—A Bengal Kitchen. Knowing Ones at Work (an Englishman making up his accounts with his Indian servants). The Times (the same individual deferring payment of a bill).

All three are marked "published in Calcutta," while on the second and third the dates "Dec. 1798," and "1796" are added; but no trace of the actual publication has been discovered.

An ink drawing entitled The Calcutta Cotillion, copied [by James Moffat?] from a sketch by Colonel Green. The figures are named as Mr. Stephenson, Miss Saunderson, Mrs. Dawes, Mr. Graham, Mrs. (after-

wards Lady) Darell, Mr. Lawrel, Mr. Sherman, and Mrs. Dyer.

The artist may have been Christopher Green, who died a Major-General in 1805. The date of the scene depicted is about 1775. Edward Stephenson, Lionel Darell (afterwards a baronet), John Graham and James Lawrell were all members of the Bengal Civil Service in that year. Mrs. Ann Dyer died in March 1775; and in September 1776 Miss Elizabeth Jane Sanderson married Richard Barwell.

A Muhammadan Gentleman in his Zenana.
A wash drawing.

Room 305, Drawer D.

The Naval Gunnery Establishment, Bombay.
A water-colour drawing (about 1854).

The East India House, 1711.
A pen and ink drawing, by George Vertue.

Room 280, Case 17.

Types of Indian Cavalry.

Captain, Police Corps.

Two water-colour drawings, unsigned.

Case 19, Drawer C.

A series of 15 water-colour sketches, by J. C. Dwyer, R.H.A., illustrating the operations at the Punjab Camp of Exercise, 1873.

Case 2, 14.

A volume containing 214 drawings (mostly water-colour) by Capt. Thomas Postans. Though containing a number of figure studies, they mainly represent buildings in Sind, Cutch, &c., including Junagahr. Bhuj. Somnath. Girnar. Baroda. Poona. Junnar. Banda. Karachi. Bassein. Bombay. Broach. Surat. Aurangabad. Daulatabad. Bijapur. Ellora. Nasik. Mahabaleshwar. Karli. Mandvi. Sehwan. Tatta. St. Helena.

A.L.R., 2 D.

A sketch book containing pencil and pen and ink drawings, by Capt. George Boyd, of the 2nd Bombay Native Infantry, 1836–42, including several views of Bijapur. Sholapur and neighbourhood. Phaltan. Jejuri (near Poona). Porbandar. Upleta. Parbati (from Kirki). Brohmarbrun (in Kathiawar). Rajkot.

Bassein. Palitana. Ballacherree (Kathiawar). Aroda. Karachi. Mehla Maunda (near Kandahar). The Lakhi Pass. Khilat Fort. Sehwan. The Bolan Pass. Pishin Valley. The Khaibar Pass, &c. Three drawings of scenery in Afghanistan, by Dr. Rupert Kirk, are inserted; also some caricatures of brother officers, including Thomas Probyn, — — Cumberlege, and Major Green (?). The rest of the volume is occupied with sketches and plans of houses in England.

B.—ENGRAVINGS, ETC.

Room 280, Case 14, G.

St. James's Church, Delhi.

Two views. Drawn by Lieut. Tremenheere (Bengal Engineers) and engraved by R. G. Reeve. [1839 ?].

The Temple of Elephanta.

Engraved by James Phillips from a painting by James Wales, based on a drawing made on the spot by James Forbes. Published 1790.

A View in the Tinnevelly District.

Etched by Letitia Byrne from a painting by Thomas Daniell. Published 1809.

The Fort and Lake of Saugor (C.P.).

A photograph of a picture found in the Fort in 1904, probably painted about 1825.

St. Andrew's Church, Madras.

A coloured engraving by J. W. Gantz. (See No. 534.)

The Miaveram Choultry, in Tanjore.

The Rock of Trichinopoli, from the North-West.

The Rock of Trichinopoli, from the South-West.

Three aquatints by J. Wells from drawings by Capt. Trapaud. Published 1788.

Victoria, Hong Kong.

A coloured lithograph by E. Walker from a drawing by Lieut. Bellairs, R.N. Published 1851.

The Temple of Somnath.

A lithograph by T. C. Dibdin from a sketch by Capt. T. Postans. [1844 ?].

The Battle Field of Kandahar, 1880.

A colour print, with a key plate.

Kondooty.

Pandoo's Cave.

Jugasree.

Ekvera (Karli).

Four views.

Plans of the above Caves.

Obelisks near Mundipishwer.

Engraved by and under the direction of Thomas Daniell, from drawings by James Wales. All but the last two are coloured. Apparently a set (incomplete) of plates for a work intended to be published in 1803.

View at Singapore.

Lithographed by —— Tirpenne from a drawing by —— Lauvergne. Published in Paris.

An old Church at Malacca.

Lithographed by —— Tudot from a drawing by —— Fisquet. Published in Paris.

Room 280, Case 17.

Types of Indian troops: (1) Governor-General's Body-guard; Bengal Cavalry; Java Volunteers. (2) Bengal Sepoys (Sergeant and Private).

Two coloured aquatints by J. C. Stadler, from drawings by C. H. S. Published 1815.

Room 305, Drawer B.

The Marquis Cornwallis receiving the Sons of Tippoo Saib. Return of Tippoo Saib's two Sons to their Mother.

A pair of coarsely executed mezzotints, published in 1796.

Plan of the Temple of Jagannath, Puri, 1869.

Lithographed by Chunder Sicker Doss, from a drawing by Radhica Prosaud Mookerjee.

James Town, St. Helena, 1830.

Engraved by [W.] Finden from a drawing by Lieut. E. S. Blake. Two copies.

Seven tinted lithographs, published in 1857, of:— Calcutta. Benares. Cawnpore. Lucknow. Agra. Delhi. Repulse of a Sortie of Sepoys at Delhi.

Delhi and Neighbourhood.

Drawn and lithographed by A. Maclure.

Delhi and Neighbourhood.

A lithograph (differing from the preceding).

Eight coloured engravings, presented by William Marsden in 1802, of Fort Marlborough, Sumatra, and Neighbourhood.

Room 305, Drawer D.

Address to Captain Dance.
A second copy of No. 61.

The Vehar Reservoir, Bombay.
A coloured lithograph by Vincent Brooks.

Key Plate to the engraving of The Installation of the Nawab of the Carnatic (see No. 508).

Tablet in Firozpur Church to Members of Lord Hardinge's Staff.
Colour lithograph by T. R. Macquoid, 1852.

The Assault of Seringapatam.
Coloured print, from a drawing by A. Allan, D.Q.M.G. With inset of the Seringapatam Medal. Published 1802.

Heading engraved in steel by J. W. Lowry for the Bengal Asiatic Society, including a portrait of Sir William Jones. Four copies.

Haileybury College.
A lithograph by T. Picken, 1846.

Roman Pavement found on Site of Bank of England, 1805.
Coloured proof engraving, presented by the artist, Thomas Fisher, of the East India House.

Thomason College, Rurki.
Lithographed from a drawing by C. G. Ollenbach. Two copies.

The Madras Hospital.
Engraving. Three copies.

Plan of the Battle of Gujarat.
Lithographed from a drawing by Ensign Wm. Richardson.

The Fortress of Kars, 1855.
Coloured lithograph, from a sketch by H. A. Churchill. Two copies.

Leh, Capital of Ladak.
Uncoloured proof of one of the lithographed plates of Schlagintweit's *India and High Asia*.

The East India Docks.
Coloured engraving by William Daniell, 1808. Another copy of No. 388.

The Islands of Bombay and Salsette.
Coloured engraving by J. S. Barth. Another copy of No. 471.

An English Child with Indian Attendants.
Coloured engraving from a painting by Lieut.-Col. H. B. Henderson.

Major-Gen. Sir Joseph Thackwell, G.C.B.
Painted and lithographed by Thos. H. Wilson, 1850. Two copies.

Sir James Brooke, Rajah of Sarawak.
Engraved by G. Raphael Ward from a painting by Sir Francis Grant.

H.R.H. Prince Albert inspecting the Design for the Crystal Palace.
Introducing portraits of (Sir) Matthew Digby Wyatt and others. Lithographed by J. H. Lynch from a sketch by Charles Elder.

The Signing of the Treaty of Nanking, 1842.
A proof engraving.
This has been reproduced by Dr. H. B. Morse as the frontispiece to the first volume of his *International Relations of the Chinese Empire*. It is there stated to have been engraved by John Burnet from a painting by John Platt (Bengal Volunteers).

Panorama of Calcutta, in six sections.
Drawn on stone by Fred. Fiebig, 1847.

The Temple of Somnath.
Lithographed by T. C. Dibdin from a sketch by Capt. T. Postans.

The Grant Medical College, Bombay.
Drawn and lithographed by G. R. Sarjent.

Opening of the Suspension Bridge at Bally Khal, on the Hugli, 1846.
Lithographed by T. C. Dibdin.

St. Paul's Cathedral, Calcutta.
Lithographed from a drawing by W. Clerihew, 1845.

Rani Sipari's Tomb, Ahmadabad.
An architectural drawing by G. E. S. Langford (lithograph).

Virjee, A Pilot of Mandvi.

From a sketch by Capt. Postans.

The original is among the Postans drawings in Case 2, 14.

The Nepalese Ambassador [Jang Bahadur], with two of his staff.

A lithograph from a picture by Francis Halpin. Published 1850.

The H.E.I.C. Steam Frigate "Memnon."

Lithographed by [T.] Fairland from a sketch by Charles Gunston.

The Burning of the "Madagascar."

Engraved by E. Duncan from a painting by W. J. Huggins, based on a sketch by Capt. Dicey.

The H.E.I.C. Steamship "Berenice."

A coloured engraving by E. Duncan from a painting by W. J. Huggins. Published 1837.

Victoria, Hong Kong.

Two coloured engravings by E. Duncan from paintings by J. Prendergast. Published 1844.

The Capture of Amoy, 1841.

Three coloured engravings by H. Papprill from a sketch by Lieut. R. B. Crawford.

St. Helena.

A coloured engraving by E. Duncan from a painting by W. J. Huggins. Another copy of No. 491.

Darjiling in 1852.

Coloured lithograph from a drawing by Capt. W. S. Sherwill (two copies).

H.R.H. Prince Albert.

Engraved by G. T. Doo from a painting by John Partridge.

H.M. Queen Victoria.

Engraved by J. H. Robinson from a painting by John Partridge.

Case 19, Drawer C.

"Vanity Fair" cartoons (by "Spy") of George Otto Trevelyan, Sir Henry Rawlinson, Sir Richard Temple, Sir Albert David Sassoon, Sir Henry Havelock-Allan, Sir George Campbell, Lord Napier of Magdala, Lord Northbrook, Sir Salar Jang, Sir Frederick Haines, Lord Lytton, Sir William R. S. Vesey Fitzgerald.

Major-Gen. Sir W. Fenwick Williams.
A lithograph by C. Baugniet, 1857.

Mountstuart Elphinstone.
Engraved by G. J. Stodart.

George Lyall, M.P. (Director of the East India Company, 1830–50).
Engraved by H. Robinson from a painting by T. Phillips, R.A.

Major James Rennell.
Engraved by William Daniell from a sketch by George Dance, 1794.

R. Thom, H.B.M.'s Consul at Ningo.
A coloured lithograph by Benjamin Callow (1851) from a painting by A. Mosses (1832).

Warren Hastings.
Engraved by T. Gaugain from a crayon drawing by S. de Koster from the bust by Thomas Banks (see No. 410).

A set of twelve coloured aquatints by Francis Jukes from drawings by Thomas Anburey, viz.:—I. Hyderabad. II. Ruins of Bhagnagar. III. Mola Ali (near Hyderabad). IV. Nirmal. V. Mahor. VI. Golconda. VII.—X. The Gandikota Pass. XI. Tori-Fatehpur (Bundelkhand). XII. Kalpi (on the Jumna).
Nos. I. and VI. duplicate Nos. 99 and 100 in the catalogue.

Room 305, 29 G 18.

A collection of 30 caricatures (including some duplicates), mainly coloured, published, one in 1772 (of Josias Du Pré) and the rest, which relate chiefly to the Trial of Warren Hastings, between 1783 and 1788. The persons caricatured include George III, Queen Charlotte, Hastings, Impey, Burke, Pitt, Fox, Sheridan, Dundas, Lord Thurlow, Mrs. Hastings, Major John Scott-Waring, Chait Singh and Nandkumar.

INDEX.

Except where otherwise indicated, the reference is to the serial number.

I.—SUBJECTS.

Abercromby, Sir Ralph, death of (121).
Aberdeen Cabinet, the (518).
Abrahams, Sir Lionel (125), (281).
Abu Muzaffar, Prince (104).
Abul Hassan, Mirza (26).
Abyssinia, the, p. 46.
Adam, John (487).
Adoni, mosque at, p. 106.
Afghanistan, views in (146) to (161), p. 109.
Aglowar, valley of the, p. 105.
Agra, p. 110.
Ahmad Shah, the Emperor (124).
Ahmadabad, tomb at, p. 112.
Aitchison, Sir Charles (276), (372).
Ajit Singh, Raja (331).
Akbar, the Emperor (124).
Akbar Khan (80).
Akbar Shah II. (104), p. 80.
Akola, p. 107.
Alamgir II. (124).
Albert, H.R.H. Prince (248), pp. 112, 113.
Alexandria, battle of (515).
Aliwal, battle of (469).
Allahabad, entrenchments at (170); fort at (438), (501); treaty of (398).
Alwar, Maharaja of (335).
Amarapura, p. 105.
Amboor, p. 105.
Amherst, Lord, p. xiv.
Amoy, capture of, p. 113.
Antergungay Pagoda, p. 104.
Arabia, views on coast of, p. 106.
Arbuthnot, Sir Alexander (300).
Ardagh, Sir John (88).
Argyll, Duke of (544).
Aroda, p. 109.
Arrah, siege of (174), (221).
Asaf-uddaula (11), (102), (106).
Asiatic Society, Bengal, p. 111.
Asiatic (Royal) Society's banquet (376).
Astell, William (367).
Auchmuty, Col. (256), (257).
Auckland, Lord, p. xi, (514).
Aurangabad, p. 108.
Aurangzeb, the Emperor (124).
Azim Jah, Prince (508).
Babar, the Emperor (124); tomb of (147).
Babar, Prince (104).
Babington Smith, Sir Henry (88), (377).
Babylon, stones from, p. 80.
Badock, Sir Walter (527).
Badrinath, p. 107.
Bahadur Shah, the Emperor (124).
Bahawalpur, Nawabs of (81), (90).
Baijnath, temples at (396).
Baird, Sir David, p. xiii, (250).
Bakht Singh (213).
Bala, village of, p. 105.
Ballacherree, p. 109.
Ballot box, p. 48.
Bally Khal suspension bridge, p. 112.
Baluchi chiefs (228).
Balwant Singh, Raja (218).
Banda, p. 108.
Bangalore, storming of (273).
Banyan tree (265).
Baratto Gurh, p. 105.
Baring, E. *See* Cromer, Lord.
Baring, Hon. F. (276).
Baring, Sir Francis (292).
Barlow, Sir George, p. xiii.
Baroda, Gaekwar of, p. xii.
Baroda, p. 108; darbar at, p. 80.
Barometer (65).
Bassein, pp. 108, 109.
Batten, Rev. J. H. (402).
Bayley, D., letter from (399).
Bayley, Sir Edward C. (274).
Bayley, Sir Steuart (215), (481).
Bayley, W. Butterworth (486).
Beaumont, A. (29).
Bedla, Rao of (213).
Beea Mandah Caves, p. 104.
Benares, Raja Balwant Singh of (218); Maharaja of (249).
Benares, views of (94), (252), (503), p. 110; survey of (394).
Bengal, Nawab Nazim of (507), (509).
Bengal Levee, the (256), (257).
Benizett, C. (256), (257).
Bentinck, Lord William, p. xi.
Berenice, the, p. 113.
Bhagnagar, p. 114.
Bhopal, the Begum of, p. xii.
Bhuj, p. 108.
Bijapur, p. 108 (2).
Bikaner, the Maharaja of (200), (332), (340), (356), (516).

Binstead, p. 105.
Birdwood, Sir George (310).
Blacquiere, W. C. (256), (257).
Blanshard, Rev. T. (256), (257).
Bolan Pass (153), p. 109.
Bombay, views of (48), (266), (298), (471), (497), pp. 108 (2), 111, 112 (2); Towers of Silence at (166); fire at (493).
Bombay Fusiliers (386).
Bookcases, pp. 49, 61, 65.
Bopp, Franz (420).
Borgian map, the second (311), (416).
Bourchier, Richard (115).
Bowring, L. B. (88).
Brackenbury, Sir Henry (88).
Brind, Sir James (209).
Britannia receiving the homage of India (8), p. 25, (245).
Broach, p. 108.
Brodrick, Right Hon. St. John (542).
Brohmarbrun, p. 108.
Brooke, Gen. J. C. (213).
Brooke, Sir James, p. 112.
Broome, Capt. (251).
Buckingham, the Duke of (537).
Buckinghamshire, Lord (393).
Buddh Gaya, p. 106.
Buddhist tablets, p. 80.
Bukkur (159).
Bungalow, a (212).
Burhanpur, views at, p. 107.
Burheitee, p. 107.
Burke, Edmund, p. 114.
Burne, Sir Owen (88).
Burnell, A. C. (418).
Burroughs, Sir William (263).
Cabinet, p. 34.
Calcutta, views of (319) to (330), (492), p. 110; panorama of, p. 112; Fort William (45), (268), (318), (496); Cathedral, p. 112; reception of the Sikh guns at (251).
Calcutta cotillion, the, p. 107.
Caldicott, A. (256), (257).
Cameron, C. Hay (251).
Campbell, Sir Archibald, p. xiii.
Campbell, Sir Colin, p. xiii, (188), (254).
Campbell, Sir George, p. 113.
Canning, Earl, p. xi, (578).
Canning, Lady, monument to, p. 105.
Canton River (51), (52).
Carnac, General (29), (84).
Carnatic, Nawabs of the (12), (98), (508), p. 111.
Carnatic, the (177).
Cartwright, Charles (531).
Carvalho, Marie (96).
Castlereagh, Lord (393).
Catherine of Braganza (280).
Cautley, Sir Proby (348).
Cavalry types, pp. 108, 110.
Cave Browne, E. R. (529).
Cawnpore, views at, pp. 106, 110.
Chairs, pp. 4, 25, 29, 34, 39, 43, 49, 82, 96.
Chait Singh, p. 114.
Chalis Satun, the (501).
Chalmers, Sir M. D. (377).
Chambal, passage of the (475).
Chamberlain, Right Hon. Austen (356), (516), (543).
Chamberlain, Sir Neville (236).
Chandeliers, pp. 12, 17, 29, 43.
Chandu Lal (16).
Charakpuja, a (145).
Charlotte, Queen, p. 114.
Chattar Singh (81), (105).
Chelmsford, Lord (591).
Chilambaram (21).
Chillianwala, battle of (473).
Chinese paintings, (51), (52), (133) to (136).
Chitaldroog (269), (270).
Choultries (14), (22), (30).
Chunar, p. 106.
Chunargurh, p. 105.
Churchill, Lord Randolph (541).
Cipher instrument, p. 80.
Clarke, Sir Andrew (300).
Clerk, Sir George R. (114).
Clive, Lord, paintings (29), (91); statues, &c., p. xiv (2), (53); engraving (302); letter referring to (399).
Clive, the (258), (395).
Clocks, pp. 12, 17, 29, 43, 51, 61, 74, 80, 83, 96, 99.
Clyde, Lord. *See* Campbell, Sir Colin.
Coa-Nuddy, the (162).
Coal vase, p. 96.
Cock Match at Lucknow (102), (118).
Colebrooke, H. T., p. xi, (435).
Colgong, pp. 105, 106.
Collen, Sir Edwin (377).
Colley, Sir George (88).
Collins, King (256), (257).
Colvin, J. R. (88).
Combermere, Lord, p. xiii, (495).
Comorin, Cape, p. 105.
Coote, Sir Eyre (7), (244).
Copper plate grant, p. 106.
Cornwallis, Marquess, painting (6); engravings (82), (95), (193), (194), (256), (257), p. 110; statues, p. xiv (2), (243), (513).
Costly, Brigadier (251).
Cranbrook, Viscount (546).

Crewe, Marquess of (551).
Cromer, Lord (88), (276).
Cromwell, Oliver, petition to (397).
Cross, Viscount (540).
Cubeer Burr (265).
Cumberlege, —, p. 109.
Cumming, James (371).
Cuningham, Sir William J. (377).
Currah, p. 105.
Currency notes (305).
Currie, B. W. (288).
Currie, L. (287).
Curzon, Marquess (588).
Cutch, views in, p. 108.
Dadur, encampment at (153).
Dalhousie, Lord, p. xi, (226), (574).
Dalip Singh (80), (105).
Dance, Sir Nathaniel (20), (61), p. 111.
Danvers, F. C. (314).
Dara Shikoh (73).
Darbars at Baroda, p. 80; at Delhi (104), (424); at Madras (508); at Murshidabad (507), (509); at Mysore (511); at Poona (223); at Udaipur (213).
Darell, Lady, p. 108.
Darjiling, p. 113.
Daulatabad, p. 108.
Davis, William (494).
Dawes, Mrs., p. 107.
Deal Table Hunt, seal of, p. 80.
Dean, John (19).
Deasen (163).
Deeo Praug, views at, p. 107.
De Grey and Ripon, Earl (548).
Delhi, darbars at (104), (424); views at (123), (230), (345), pp. 105, 109, 110 (4).
Dendera temple, p. 107.
Deyrah (365).
Dhyan Singh (81), (105).
Diamond Jubilee Service (297).
Dick, Sir Robert H. (199), (508).
Dina Nath, Raja (80), (105).
Diwani, grant of the, p. xiv, (29).
Dorin, J. A. (251).
Dost Muhammad Khan (80), (105), (217).
Duff, Dr. Alexander (561).
Dufferin, Marquess of (585).
Duke, Sir William (1144).
Dum Dum, monument at (205).
Duncan, Jonathan, p. xi.
Dunda, bridge at, p. 105.
Dundas, Henry (295), p. 114.
Dundas, Lady Jane (39), (43).
Dungarpur, Maharawal of (334).
Du Pré, Josias, p. 114.
Durand, Colonel A. G. A. (377).
Durand, Sir Henry (88), (274).
Dwarkanath Tagore (490).
Dyer, Mrs., p. 108.
Earl of Abergavenny, the (59).
Earle, Colonel (276).
East India Company, arms of, pp. 4, 44; seals of, p. 80.
East India Docks (388), p. 112.
East India House, views of exterior of, (294), (480), (526), p. 108; court rooms of (3), (4); architectural drawings of (442), (443), (444), (446), (565).
Eastwick, Capt. R. W. (49).
Eastwick, Capt. W. J. (42).
Ebden, Dr. H. A. (213).
Eden, Sir Ashley (300).
Edward VII., H.M. King, (276), (569).
Edwardes, Sir Herbert (141), (184), (209), (379).
Egatpun, p. 105.
Egerton, Sir Charles (120).
Ekvera, p. 110.
Elephanta, p. 109.
Elgin, eighth Earl of, p. xi, (579).
Elgin, ninth Earl of (587); with his Council, &c. (377).
Eliott, Sir Daniel (251).
Eliza Ann, the (187).
Elizabeth (240).
Ellenborough, Lord, p. xi.
Ellora, pp. 106, 108.
Elphinstone, Lord, p. xiii, (508), (521).
Elphinstone, Mountstuart (234), (415), p. 114.
Elysium Hill, Simla (169).
Empson, William (401).
Essex, the (58).
Eugénie, the Empress (56).
Exmouth, Lord (301).
Falcieri, G. B. (477), (478).
Fame, the, loss of (275).
Farrucksiyar, the Emperor (124).
Fartak, Cape, p. 106.
Fatehpur Sikri (167).
Fath Ali Shah (38), (50), (116).
Fayrer, Sir Joseph (276).
Ferozshah, battle of (470), (472), (476).
Ferozshah, Prince (251).
Ferozpur church, tablet in, p. 111.
Fireplaces, pp. 4, 12, 17, 25, 34, 39, 41, 43, 48.
Fitzgerald, Sir William R. S. V., p. 113.
Flags, p. 22.
Fort Marlborough, p. 111.
Fort St. David (317).
Fort St. George. *See* Madras.
Fort William. *See* Calcutta.

Forum Romanum (441).
Fowler, Rt. Hon. H. H. (553).
Fox, Charles James, p. 114.
Fraser, Sir Stuart M. (377).
French, Sir John (458), (465).
Frere, Sir Bartle (276).
Frigates in the Hope (387).
Fullarton, Col. J. (256), (257).
Funchal, p. 105.
Gandikota Pass, p. 114.
Ganges, views on the (504), pp. 105, 107.
Ganges Canal (172).
Garhwal, views in (142), (143), (144), (162), (163), (164), (577).
Garhwalis (361), (457).
Gaur, views at, (361), p. 106.
Gawilgurh, views at, p. 107.
Ghazipur, p. 105.
George III. H.M. King, p. 114.
George IV., H.M. King (432).
George V., H.M. King (282), (375), (391), (571).
Ghazni, view of (148).
Ghulam Muhammad, Prince (251).
Ghulam Muhammad Ghaus Khan (508).
Gilbert, Sir Walter, p. xiv, (180).
Ginetti, — (256), (257).
Gingi (576).
Girnar, p. 108.
Godley, Sir Arthur (112).
Goetope, p. 107.
Golconda (99), p. 114; tombs at (92), (93), p. 107.
Good Hope, Cape of (35).
Gordon, J. D. (88).
Gough, Viscount, p. xiii, (127), (237).
Governor-General's Body Guard (232), p. 110.
Graham, John, p. 107.
Grant, Charles, p. xiii, (393), (568).
Grant, Sir Hope (254).
Grant Medical College, p. 112.
Granth, the, p. 81.
Green, Major, p. 109.
Grey, Sir William (251), (274).
Guide, the (299).
Gujarat (173); battle of (474), p. 111.
Gulab Singh (81), (105).
Gungotri, p. 105.
Gurkhas (132), (453), (459).
Gwalior, Maharajas of, p. xii, (276).
Hackery, a bullock (210).
Haidar Beg, embassy of (77).
Haileybury College, p. 111.
Haines, Sir Frederick, p. 113.
Haji Muhammad Muhsin (18).
Haldane, John (256), (257).
Halifax, Lord (231), (545).
Hall, Gilbert (256), (257).
Halliday, Sir Frederick (251).
Hamilton, Lord George (539).
Hampi, idol at, p. 106.
Hardinge, Hon. C. S. (88).
Hardinge, Lord (590).
Hardinge, Viscount, p. xi, (119), (182), (192), p. 111.
Hardinge, the, p. 46.
Hardwar (172), p. 105.
Harris, Lord, p. xiii.
Hartington, Marquess of (557).
Hasan Raza Khan (102), (108).
Hastings, Marquess of, p. xiv, (259).
Hastings, Mrs., p. 114.
Hastings, Warren, painting (1); engravings, etc. (62), (103), (175), (179), (342), (357), (382), (389), (429), (519), (570), p. 114 (2); statues and busts, p. xiv, (410), (525); cameo, p. 80; trial of, p. 114.
Havelock, Sir Henry, p. xiii, (78), (238), (254).
Havelock-Allan, Sir Henry, p. 113.
Hearsey, Hyder, p. 107.
Heber, Bishop, p. xi, (97).
Hejaz, King of the (229).
Hela, camp at, p. 105.
Herald and Trumpeters (304).
Himalayas, views in the, pp. 105–7.
Hislop, Sir Thomas, p. xiii.
Hobhouse, Lord (300).
Holderness, Sir Thomas (113), (377).
Holkar, Maharaja Shivaji Rao (224).
Holkar, Maharaja Tukaji Rao, p. xii, (276).
Holwell, J. Z. (355).
Hooker, Sir Joseph (369).
Hook-swinging (145).
Horses, clay, p. 107.
Hugh Lindsay, the (65).
Humayun, the Emperor (124).
Hume, Joseph (393).
Hurdum, p. 106.
Husain, Prince (104).
Huttoo, p. 106.
Hyderabad, Nizam of, p. xii.
Hyderabad (Deccan) (100), pp. 107, 114.
Hyderabad (Sind) (359), (360).
Ibbetson, Sir Denzil (373).
Iddesleigh, Lord (550).
Ikbal-uddaula (575).
Impey, Sir Elijah (262), p. 114.
India Office, the inner court (390); designs for (445), (447)
Indian Civil Service Probationers (264).
Indore. *See* Holkar.
Inglis, Sir Hugh (39), (43).
Inglis, Sir John (254).

Jagannath, p. 110.
Jahangir, the Emperor, p. xiv, (66), (124).
Jahangir, Prince (104).
Jai Singh's observatory at Delhi (230).
Jaipur, Maharajas of (276), (339).
Jang Bahadur (36), p. 113.
Jang, Sir Salar (276), p. 113.
Jats wrestling (449).
Java Volunteers, p. 110.
Jejeebhoy, Sir Jamsetjee (366).
Jejuri, p. 108.
Jenkins, Sir Richard, p. xi.
Jeremie, Rev. J. A. (427).
Jhansi, Rani of, p. 80.
Jind, Maharaja of (89).
Jindan, Rani (80), (105).
Jodhpur, Maharajas of (276), (336), (337).
Jodhpur Lancers (462).
Joghur, p. 105.
John Laird, the (299).
Johnson, Coll (96).
Johnson, Samuel (96).
Johnstone, Sir James (559).
Jones, Sir William, pp. xi, 111.
Jugasree, p. 110.
Jumbakistna, p. 106.
Jumna, Sanga on the, p. 105.
Junagahr, p. 108.
Junnar, p. 108.
Kabul, views of (146), (156), (160).
Kai Kubad, Prince (104).
Kalamdhans, p. 81.
Kali Krishna, Raja (251).
Kalpi, p. 114.
Kandahar (157); battlefield at, p. 109.
Karachi, pp. 108, 109.
Karli, pp. 108, 110.
Kars, p. 111.
Karsali, p. 105.
Kashmir, Maharajas of, p. xii, (81), (105), (276).
Kavelli Venkata Lakshmerjah (13),
Kaye, Sir John (312).
Keith, T. W. (530).
Kelsall, T. (29).
Kennaway, Sir John (77).
Khaibar Pass, p. 109.
Kharak Singh (80), (105).
Khasi Hills, p. 105.
Khilat Fort, p. 109.
Kilbracken, Lord (112).
Kimberley, Earl of (556).
Kirki, battle of (17), (176).
Kohat Pass, p. 105.
Kojak Pass (152), (154), (155).
Kondooty, p 110.
Koondatoot, peaks of, p. 105.
Kotah, Maharao of (333).
Kotnur, p. 105.
Krishnaji (13).
Kunkhat, p. 105.
Kutb Minar (123).
Kyouk Phyoo, p. 105.
Lake, Lord, p. xiii.
Lakhi Pass, p. 109.
Lal Singh (105).
Lamb, Charles (107), (566).
Lansdowne, Marquess of (586).
Lascars celebrating the Hijra, p. 105.
Law, Jacques (96).
Law, Madame (96).
Law, Marie J. (96).
Lawrell, James, p. 108.
Lawrence, Sir George (213).
Lawrence, Sir Henry, p. xiii, (213), (214).
Lawrence, Lord, p. xi, (219), (580); with his Council (274).
Lawrence, Stringer (5), (54), (349).
Lawrence, Sir Walter (88).
Lawrence, the (201), (260).
Le Bas, Rev. C. W. (488).
Lee-Warner, Sir William (220).
Leh, p. 111.
Le Marchant, F. C. (296).
Lhasa, views of (227).
Liverpool, Lord (393).
Lockhart, Sir William (377).
Louis XVI., p. 80.
Louis Philippe, letter from, p. 81.
Lucas, F. H. (293).
Lucknow, views of (341), 344), pp. 105, 110; cock match at (102), (118); relief of (254).
Lumsden, John (368).
Lushington, E. H. (274).
Lyall, George, p. 114.
Lytton, Earl of (583), p. 113.
Macartney, Lord, p. xiii.
Macaulay, Lord, p. xi.
Macfarlane, R. (256), (257).
Mackenzie, Colin (13), (426).
Mackintosh, Sir James, p. xi.
Macnaghten, Sir William, p. xiii.
Macpherson, Sir John (84).
Macpherson, Sir John M. (377).
Madagascar, the, p. 113.
Madan Mahal, the, p. 105.
Maddock, Sir Herbert (251).
Madeira, p. 105.
Madras, views of (46), (267), (354), (498), (500), (505), (534), (535), pp. 104, 105, 106, 109, 111.
Madura (31); tank near (34).
Mahabaleshwar, p. 108.
Mahmudpur, p. 105.
Mahor, p. 114.

Maidan, valley of (161).
Maine, Sir Henry (129), (274).
Maitland, Colonel (377).
Malacca, p. 110.
Malcolm, Sir Charles (454).
Malcolm, Sir John, p. xi, (380).
Malda Residency, p. 105.
Malet, Sir Charles (223).
Mallet, Sir Louis (111), (126).
Malthus, Rev. T. R. (404).
Mandvi, pp. 108, 113.
Manickjee Rustumjee (251).
Manikhyala Tope, p. 105.
Mansarowar Lake, p. 107.
Mansfield, Sir William R. (254).
MSS., Oriental, pp. 80, 81.
Map, Second Borgian (311), (416).
Marie Antoinette, p. 80.
Marlborough, Fort, p. 111.
Mary Anne, the, p. 105.
Martin, Claud (102), (351).
Martin, Sir T. A. (225).
Mary, H.M. Queen (392).
Masula boats, p. 104.
Mayne, General W. (485).
Mayo, Lord (178), (581).
Medal, the Indian Peace (302).
Medals, various, pp. 80, 111; presentation of (386).
Medows, General (273).
Mehla Maunda, p. 109
Mehta Sher Singh (213).
Melchet Park, temple in (428), (429).
Melville, Lord (295), p. 114.
Memnon, the, p. 113.
Merivale, H. (110).
Meston, Lord (356), (516).
Metcalfe, Lord, p. xi, (353), (409).
Meyer, Sir William (284), (520).
Miaveram choultry, p. 109.
Midleton, Lord (542).
Mignon, Mrs. (386).
Mill, John Stuart (482).
Mill, Rev. W. H. (484).
Miller, A. (413).
Miller, J. (256), (257).
Millett, F. (251).
Mills, Sir Charles (285).
Minto, first Earl of, p. xiv.
Minto, fourth Earl of (589).
Minto, the, p. 46.
Mir Jafar (385).
Miran (385).
Modwar (343).
Moharbhanj, Maharaja of (86).
Mola Ali, p. 114.
Monopoly Fort, storming of (393).
Montagu, Right Hon. E. S. (555).
Montgomery, Sir Robert (140), (246).
Moorcroft, W., p. 107.
Moorhouse, death of Colonel (273).
Mordaunt, Colonel (102), (118).
Morley, Viscount (547).
Mudki, battle of (468); scene of, p. 105.
Muhammad Ali Khan (12), (98).
Muhammad Muhsin (18).
Muhammad Shah, the Emperor (124).
Muir, Sir William (300).
Mulraj (81), (105).
Multan, siege of (198), (203).
Mundipishwer, p. 110.
Munro, Sir Thomas, p. xiii, (489).
Murshidabad (507), (509).
Mussoorie, views at (522), (523).
Myeng Maleng, p. 105.
Mysore, Maharaja of, p. xii.
Mysore, darbar at, (511).
Nabha, Raja of (83), (374).
Nadir Shah (44), (124).
Najim-uddaula (91).
Nakd Ali Beg (23).
Nandkumar, p. 114.
Nanking, signing of the treaty of, p. 112.
Napier, Sir Charles, p. xiii, (350), (448).
Napier of Magdala, Lord (204), (254), (274), (276), (300), p. 113.
Napoleon Bonaparte (32).
Napoleon III (55).
Nasik, views at (524), pp. 107 (2), 108.
Nasrulla Khan (225).
Naunihal Singh (80), (105).
Neetee, p. 107.
Neill, General, p. xiii, (186).
Nelson, Lord, letter from (400).
Newmarch, F. W. (283).
Nicholson, General, p. xiii, (381).
Nilgiris, views in the (171), (211).
Nirmal, p. 114.
Norman, Sir Henry (274), (300).
Northbrook, Earl of (276), (582), p. 113; with his Council (300).
Northcote, Sir Stafford (550).
Nott, Sir William, p. xiii, (137), (483).
Nundedroog, pp. 105 (2), 107.
Nurpur Fort, p. 105.
Nuruddin, Fakir (105).
Observatory at Delhi (230).
Ochterlony, Sir David, p. xiii, (104).
Officers at breakfast (229).
Orme, Robert (406).
Oung-beng-le, p. 105.
Outradroog, p. 105.
Outram, Sir James, p. xiii, (254).
Oxenden medal, die of, p. 81.
Pachmarhi (168), (479).

Palitana, p. 109.
Pandoo's Cave, p. 110.
Paperweights, p. 4.
Parbati, p. 108.
Parsoli, Rao of (213).
Parthenio, Father (256), (257).
Patiala, Maharajas of, p. xii, (85).
Peace medal (302).
Pearson, Major (29).
Peasant and ox, p. 106.
Peel, Viscount (552).
Peel, Sir William (254).
Peile, Sir James (128).
Persia, Fath Ali Shah of (38), (50), (116); Nadir Shah of (44), (124); ambassadors from (23), (26).
Pertab Chunder Singh, Raja (251).
Pertab Singh, Sir (461).
Peshwa, the (223).
Phaltan, p. 108.
Phula Singh (81), (105).
Piémontaise, the (63), (64).
Pirmand, near (279).
Pishin Valley, p. 109.
Pitt, William, p. 114.
Plate, gold, p. 13.
Pocock, Sir George (573).
Police Corps, captain of, p. 108.
Pollock, Sir George, p. xiii, (139), (181), (190).
Poona (886), p. 108; darbar at (223).
Porbandar, p. 108.
Pottinger, Sir Henry, p. xiii, (536).
Prasanna Kumar Tagore (251).
Primrose, Sir Henry (88).
Prinsep, James, p. xiii, (411), (417).
Probyn, Sir Dighton (276).
Probyn, Thomas, p. 109.
Prome, the Golden Pagoda at, p. 105.
Pudukota, Maharaja of (506).
Pulo Aor, action off (60), (61).
Punjab Camp of Exercise, p. 108.
Pye, William (256), (257).
Quetta (158).
Radha Kant Deb, Raja (251), (408).
Raffles, Sir Stamford (275).
Rajkot, p. 108.
Rameshwar temple, pp. 106, 107.
Ranbhir Singh, p. xii, (81).
Ranjit Singh (80), (105), (425); letter to, p. 81.
Rawalpindi, p. 106.
Rawlinson, Sir Henry, p. 113.
Reid, Sir Marshall (289).
Rennell, James, p. 114.
Rewa, Maharaja of (276).
Rimington, General (461).
Ripon, Marquess of (346), (584).
Ritchie, Sir Richmond (109).
Rivaz, Sir Charles (377).
Rivett-Carnac, Sir James (47).
Roe, Sir Thomas, p. xiv, (222).
Rohri (159), (364).
Roman pavement, p. 111.
Rose, Sir Hugh (274).
Ross, Colonel A. (256), (257).
Rost, Dr., p. 80, (414), (436).
Rupee, George V. (278).
Russell, Francis (378).
Rustumjee Cowasjee (251).
Rutlam, Maharaja of 461).
Saadat Ali Khan (562).
St. Helena (37), (491), (499), pp. 108, 110, 113.
St. Jean d'Acre, defence of (558).
St. Paul's Cathedral, Calcutta, p. 112.
Salar Jang, Nawab (102).
Salar Jang, Sir (276), p. 113.
Sale, Sir Robert, p. xiii, (117), (233).
Salim, Prince (104).
Salisbury, Marquess of (549).
Salmond, General (195).
Salsette (471), p. 112.
Sanderson, Miss, p. 107.
Sandhurst, Lord (254).
Sarup Singh (213).
Sassoon, Sir Albert D., p. 113.
Satis (165), p. 107.
Saugor, p. 109.
Sautgur, p. 105.
Scott, Sir Arthur G. (528).
Scott, David (43).
Scott, J. G. (564).
Scott-Waring, Major, p. 114.
Seccombe, Sir Thomas (290), (532).
Secretaries, Viceroy's private (88).
Sehwan, pp. 108, 109.
Sepoys, Bengal, p. 110.
Seringapatam, views of (271), (272); storming of (235), (250), (255), p. 111; medal for, p. 111.
Shah Alam granting the *Diwani*, p. xiv, (29).
Shah Jahan, the Emperor (71), (124).
Sham Singh (81), (105).
Sharma, Ras, p. 106.
Sheridan, R. B., p. 114.
Sherman, —, p. 108.
Sher Shah's mausoleum (25).
Sher Singh Maharaja (80), (105): evening ride of (216).
Sher Singh (81), (105).
Shewan (362).
Ships, models of, p. 46.
Shola trees (171).
Sholapur, p. 108.
Shore, Sir John, p. xiv, (101), (256), (257).
Shuja, Shah, darbar of (160).

Shuja-uddaula (11).
Sicrigully, near, p. 106.
Sikh Chiefs, p. xiv, (80), (81), (105).
Sikkim Raja, Vakil of the (251).
Simla, views at (169), (277), (315), (316).
Sind, views in (359), (360), (362), (363), (364), (365), p. 108.
Sind, ex-Amir of (251).
Sindhia. *See* Gwalior.
Singapore, p. 110.
Sinha, Lord (356), (516).
Sir William Pulteney, the (187).
Sirajpur, p. 105.
Siri Bolan (150).
Siri Kagoor (151).
Sitabaldi, battle of (207), (208).
Skinner, James (9).
Smith, Sir Harry, p. xiii, (191), (251).
Smith, Sir Sidney (558).
Smythe, Sir Thomas (309).
Sobraon, battle of (467).
Somnath, pp. 108, 109, 112.
Srinagar mountains, views in the (142), (143), (144), (162), (163), (164).
Srinagar (Garhwal) (164), (577).
Srirangam (30); Pagoda (27), (349), p. 106.
Stables, John (84).
Stamps, postage and court fee (206).
Stanley, Lord (554).
Star of India, Chapter of the (276).
Stephenson, Edward, p. 107.
Strachey, Sir Henry (29).
Strachey, Sir Richard (274), (347).
Strange, Sir Thomas (261).
Strathnairn, Lord (274).
Suchet Singh (81), (105).
Suffeedun, p. 105.
Surat (358), p. 108.
Swinton, Capt. Archibald (29).
Tables, p. 4.
Talbot, Hon. G. C. (88).
Tally sticks, p. 81.
Tandaputtree, p. 106.
Tanjore, views of, pp. 106, 109.
Tatta, p. 108.
Tawney, C. J. (412).
Tayler, William (251).
Taylor, Noble (274).
Teignmouth, Lord, p. xiv, (101), (256), (257).
Tej Singh, Raja (80), (105).
Tellicherry (40).
Temple, Sir Richard (57), (313), p. 113.
Thackwell, Sir Joseph, p. 112.
Thom, R., p. 114.
Thomason College, p. 111.
Thornhill, Cudbert (256), (257).
Thornton, E. (517).
Thornton, W. (367).
Thurlow, Lord, p. 114.
Tiger-hunting (84).
Timur (124).
Tinnevelly, p. 109.
Tipu Sultan (28), 250), (255), (563); the sons of, p. xiv, (82), (193), (194), (533), p. 110; books belonging to, p. 80.
Tiretta, E. (256), (257).
Tori-Fatehpur, p. 114.
Towers of Silence (166).
Travancore, Maharaja of (276), (510), (512).
Trevelyan, Sir Charles (274), (286).
Trevelyan, G. O., p. 113.
Trevor, Sir Arthur (377).
Trichinopoly (24), pp. 106, 109.
Truck (363).
Tughlak Shah's tomb, p. 105.
Twining, Richard (434).
Twining, Thomas (430).
Udaipur, darbar at (213); palace at (253).
Udaipur, Maharanas of (213), (338).
Union, the (187).
Upleta, p. 108.
Urghundee (149).
Vanity Fair cartoons, p. 113.
Vansittart, Henry (560).
Vansittart, Nicholas (393).
Vehar reservoir, p. 111.
Venus, the (187).
Victoria, H.M. Queen, busts (138), (437); engravings, &c. (122), (247), (297), (567), p. 113; medal, p. 80.
Victoria (Hong Kong), pp. 109, 113.
Virra Malli (10).
Virjee, p. 113.
Volunteers, Java, p. 110.
Volunteers, Royal East India (39), (43); relics of, pp. 22, 80.
Wadia Monument (423).
Wales, H.R.H. the Prince of (130), (456), (465).
Wallace, Sir D. Mackenzie (88).
War, scenes in the Great (130) to (132), (449) to (453), (455) to (466).
War Cabinet, the Imperial (356).
War Conference, the Imperial (516).
Warren Hastings, the (63), (64).
Warren Hastings (troopship), the, p. 46.
Waterfield, Sir Henry (291).
Waterloo Banquet, the (202).
Watson, Admiral, p. xiii, (79).
Watts, Mrs. (384).

Watts, William (383), (385).
Webbe, Josiah (308).
Wellesley, Marquess, painting (2); engravings (303), (370); statues p. xiv, (242); reviewing his body-guard (232).
Wellington, Duke of, painting (41); engravings, &c. (185), (196), (306), (307); statue (241); bust (572); statuette (33).
Wellington cantonments (211).
Westland, Sir James (377).
Whitney, W. D. (421).
Wilkins, Sir Charles (352), (403), (431).
Wilks, Col. Mark (189).
Willcocks, Sir James (197), (452), (460).
Williams, Sir W. F. (183), p. 114.
Williamson, J. (256), (257).
Wilson, Bishop, p. xi, (538).
Wilson, H. H., pp. xi, 80, (405), (419).
Wilton, J. (256), (257).
Wolverhampton, Lord (553).
Wood, Sir Charles (231), (545).
Worthy (239).
Wyatt, Sir Matthew Digby, p. 112.
Wyllie, Sir Curzon (87).
Ye-nan-Khyoung, p. 105.
Yule, Sir Henry (407), (422).
Zenana scenes (69), (76), p. 108.
Zoffany, J. (77), (84), (102).
Zulfakar Khan (105).

II.—ARTISTS.

Abbott, L. F. (357).
Agar, J. S. (189).
Allan, A., p. 111.
Anburey, Sir T. (99), (100), p. 114.
Appleton, T. G. (546).
"Argus" (393).
Armstead, H. H., p. xi.
Armytage, J. C. (380), (409).
"Ash" (284).
Atkinson, G. F. (180).
Atkinson, J. (145), (146) to (161), (165), (217).
Atkinson, T. L. (117), (488), (550).
Baba, Mirza (116).
Bacon, John (243), (513).
Bacon, John, Junior (513).
Baily, E. H. (409).
Banks, T. (244), (410), p. 114.
Barker, T. J. (254).
Barlow, T. O. (549).
Barth, J. S. (471), (493), p. 112.
Bartolozzi, F. (6), (194), (502), (533).
Baugniet, C. (183), (186), (188), (236), (238), (348), (379), (381), p. 114.
Bayley, Capt. J. (207), (208).
Beechey, Sir William (26), (301).
Bellairs, Lieut., p. 109.
Black, G. (564).
Black, G. B. (427).
Blake, Lieut. E. S., p. 110.
Borely, J. B. (32).
Boyd, Capt. G., p. 108.
Breun, J. E. (137).
Briggs, H. P. (101).
Brigstocke, T. (483).
Brodie, A. (312).
Bromley, W. (357).
Brooks, V., p. 111.
Brown, J. (538), (557).
Brown, Mather (193), (194), (533).
Brown, T. (275).
Bruce, Col., p. 106.
Buckingham, the Duchess of (537).
Burke, C. H., p. 104.
Burke, —, (572).
Burnet, J. (250), (536), p. 112.
Burney, —, (572).
Butterworth, T. (60).
Byers, Capt. (230), (504).
Byrne, Letitia, p. 109.
C., H., p. 105.
Callow, B., p. 114.
Cardon, A. (82).
Chalon, A. E. (567).
Chant, J. J. (181).
Chantrey, Sir F. (242), (435).
Charlton, J. (297).
Cherry, G. F. (28).
Chinnery, G. (259), pp. 104, 106.
Chunder Sicker Doss, p. 110.
Churchill, H. A., p. 111.
Clark, J. (60).
Clerihew, W., p. 112.
Clint, G. (233).
Cockerell, C. R. (441).
Colebrooke, R. H., p. 106.
Colville, Lord (114).
Cook, H. (572).
Cope, A. S. (553).
Corbet, M. R. (288).

Cousins, H. (237).
Cousins, S. (97), (122), (489), (567).
Cowen, W. (561).
Crabbe, W. (78).
Crawford, Lieut. R. B., p. 113.
Crokatt, Capt., p. 106.
Dalton, E. (192).
Dance, George, Junior (115), p. 114.
Dance, Sir Nathaniel (502).
Daniell, T. (142), (223), (319) to (330), (429), (501), (577), pp. 109, 110.
Daniell, W. (142), (167), (387), (388), (395), (428), (429), pp. 112, 114.
Davis, Samuel, p. 44, (361).
Dawe, G. (513).
Dawe, H. (101).
De Carvalho, Nunes (572).
De Koster, S. (410), p. 114.
Devis, A. W. (6), (95), (175), (179), (382), (389), (519).
Dibdin, T. C., pp. 109, 112 (2).
Dicey, Capt., p. 113.
Dickinson, L. (122), (237), (514).
Dicksee, J. R. (580).
Dixon, —, (98), (246).
Doo, G. T., p. 113.
D'Orsay, Count (521).
Duncan, E. (491), p. 113 (4).
Dwyer, J. C., p. 108.
Earlom, R. (77), (84), (102).
Edwards, Lieut. W. (359), (360), (362), (363), (364), (365).
Elder, C., p. 112.
Evans, W. (295).
Ezechiel, E. A. (349).
Faber, J. (19).
Fairland, T. (191), p. 113.
Faulkner, B. R. (137).
Fiebig, F., p. 112.
Fildes, Sir Luke (569).
Finden, W. (432), p. 110.
Fisher, E. (79).
Fisher, T., p. 111.
Fisquet, —, p. 110.
Fittler, J. (61).
Flaxman, J. (308), (525).
Fogg, A. (558).
Foley, J. H. (182).
Fonseca, J. J. (354).
Foote, R. B., p. 105.
Forbes, James (265), p. 109.
Ford, G. H. (190).
Freebairn, —, (358).
Gainsborough, T. (5).
Gantz, J. (534), (535), pp. 104, 109.
Gaugain, T. (410), p. 114.
Geflowski, E. (408).
Gilbert, J. (518).
Gillray, J. (256).
Girdwood, H. D. (130), (131), (132), (449) to (453), (455) to (466).
Gordon, Sir J. W. (405), (419), (574).
Grant, C. (538).
Grant, Sir F. (119), (127), (139), (181), (246), (454), (536), p. 112.
Greatbach, W. (202).
Green, Col., p. 107.
Green, E. F. (199).
Greenbury, R. (23).
Greig, J. (265).
Gunston, C., p. 113.
Haghe, C. (146), (359), (360), (362), (363), (364), (365).
Haghe, L. (146).
Haig, H. (199).
Hall, J. (395).
Hall, S. P. (276).
Halpin, F., p. 113.
Hamilton, W. (558).
Harris, J. (203), (383), (467) to (470), (472), (476).
Hartmann, K. (485).
Hawkins, G. (299).
Hayes, J. (49), (353).
Hayter, Sir G. (380).
Hayter, J. (495).
Henderson, Lieut.-Col. H. B., p. 112.
Herkomer, Sir H. (548).
Hickey, T. (13), (308).
Hodges, W. (94).
Hodgetts, T. (531).
Holl, Frank (435), (546), (585), (586).
Holl, William (544), (545), (556), (579).
Home, R. (2), (41) (273).
Horner, T. B. (299).
Houston, R. (5)
Hudson, H. (95), (179), (494).
Hudson, T. (79), (494).
Huggins, W. J. (491), p. 113 (3).
Huysmans, J. (280).
Jagger, — (189).
James, Dr. J. T., p. 105.
Jeakes, J. (63), (64).
Josephs, G. F. (531).
Josey, R. (582).
Joy, A. B. (140).
Jukes, F. (99), (100), p. 114.
Kelly, Gerald (591).
Kettle, Tilly (11).
Kirk, Dr. R., p. 109.
Kirkall, E. (35), (496) to (499).
Knight, C. (308).
Kruell, E. (421).
Lambert, G. (35), (37), (40), (45), (46), (48).
Lane, R. J. (380).
Langford, G. E. S., p. 112.
Laszlo, P. A. (543), (589), (590).

Lauvergne, —, p. 110.
Lawrence, Sir T. (242), (261), (263), (292), (295), (303), (432), (487).
Lebrun, —, p. 80.
Legat, F. (121).
Legoux, — (351).
Lewis, C. G. (251), (254), (508).
Lewis, F. C. (Senior and Junior) (176), (213), (251), (353), (506) to (512).
Lewis, J. F. (524).
Lilley, J. (196), (307).
Linnell, J. (401), (402), (404).
Long, Edwin (550).
Longcroft, T. (341), (343), (344), (345), (438), (439), (440).
Lowenstam, L. (541), (554).
Lowry, J. W., p. 111.
Lucas, Miss L. (568).
Lundgren, E. (254).
Luny, Thomas (58), (59).
Lupton, T. (180), (233).
Lynch, J. H., p. 112.
Lyndon, H. (252), (253).
Mackennal, Sir B. (278), (282).
Maclise, D. (477).
Maclure, A., p. 110.
Macquoid, T. R., p. 111.
Malton, T. (294), (526).
Marchetti, G. (41).
Martens, H. (198), (203), (386), (407), (468), (469), (472), (476).
Matthews, H. (39), (43).
Mélicourt, A. C. (55), (56).
Melville, H. S. (182).
Melville, W. (9).
Mercier, Capt. C. (204).
Merke, H. (60).
Meyer, H. (107), (295).
Middleton, J. G. (352), (403), (431).
Miereveldt, M. J. van (222).
Millais, Sir J. E. (549).
Miller, P. A. (111).
Mitan, J. (515).
Moffat, J., p. 107 (2).
Morris, — (94).
Morton, A. (488).
Morton, E. (184).
Moseley, H. (117), (141), (191).
Mosses, A., p. 114.
Muhammad Fakirullah Khan (67).
Muhammad Jaffar, p. 14.
Munro, Lieut.-Col. J. (500), (505).
Murray, Dr. (433).
Newton, R. (368).
Newton, W. J. (368).
Nicholls, —, p. xiv.
Nicholson, F. (230), (504).
Noble, M. (24), (437).
Nollekens, J. (242), (406).
Olivier, H. A. (87), (373).
Ollenbach, C. G., p. 111.
Orme, D. (193).
Osborne, W. (551).
Ouless, W. W. (582).
Palmer, J. (185).
Papprill, H., p. 113
Partridge, J., p. 113 (2).
Passe, S. (309).
Payne, G. (576).
Payne, G. T. (484).
Pearson, Mary M. (42).
Penny, E. (91).
Philip, J. B., p. xi.
Phillips, James (265), p. 109.
Phillips, T. (97), p. 114.
Phyffers, T., p. xiv.
Picken, T., p. 111.
Pickersgill, H. W. (47), (234), (415).
Platt, J., p. 112.
Porter, Sir R. Ker (235), (563).
Postans, Capt T. (358), pp. 108, 109, 112, 113.
Poulton, Major.-Gen. H. B. A. (315), (316).
Pratt, J. B. (569).
Prendergast, J., p. 113.
Prinsep, James (394).
Prinsep, W. (492).
Protat, H., pp. xi, xiv.
Purcell, R. (5).
Radhica Prosaud Mookerjee, p. 110.
Raeburn, Sir H. (568).
Rajon, P. (482).
Reeve, R. G., p. 109.
Reid, Sir G. (587), (588).
Renaldi, F. (351).
Renault, P. (11).
Rendall, A. (246).
Reynolds, Sir J. (5), (103), (349).
Reynolds, S. (495).
Reynolds, S. W. (28), (119), (561).
Richardson, W., p. 111.
Richmond, G. (226), (544), (545), (556), (579).
Riviere, H. G. (586).
Robinson, H. (226), p. 114.
Robinson, J. H., p. 113.
Rocher, — (96).
Roma, S. (245).
Romney, G. (1).
Ross, Sir W. C. (192).
Rossi, J. C. F (429).
Rost, A. E. L. (57), (407), (414), (436).
Ryall, H. T. (306).
Ryland, J. (187).
Ryne, J. van (266), (267), (268), (318).
Rysbrack, M. (8).
S., C. H., p. 110.

Salter, W. (202).
Sankey, Sir R. (168) to (172), (277), (279), (479), p. 106.
Sarjent, G. R., p. 112.
Sartain, J. (352), (403), (431).
Saunders, G. (127), (580).
Savignac, P. (259).
Say, F. R. (353), (367), (490).
Scheemakers, P. (53), (54), (79), (573).
Schiavonetti, L. (563).
Schiavonetti, N., Junior (255).
Scott, Sir G. Gilbert, pp. vii–xii.
Scott, J. (196), (307).
Scott, S. (35), (37), (40), (45), (46), (48).
Sephton, G. (574).
Seton, J. T. (7).
Shee, Sir M. (489).
Shekh Alam (104).
Shepherd, T. H. (3), (4), (480).
Sherwill, Capt. W. S., p. 113.
Shortrede, R., p. 95.
Shury, G. S. (485).
Sicardi, L. (96).
Simmons, Lieut. W. S. (474).
Sinclair, J. (78).
Singleton, H. (82), (255).
Smart, J. (575).
Smith, H. M. (257).
Smith, J. (280).
Smith, R., p. xi.
Smith, Lieut. W. L. D. (173).
Snowman, I. (375), (391), (392).
Soltykoff, Prince (216).
"Spy," p. 113.
Stadler, J. C. (480). p. 110.
Stalker, E. (273).
Sternberg, F. (548).
Stevenson, General (256).
Stodart, G. J., p. 114.
Stone, F. (369).
Stothard, T. (121), (357).
Strauch, R. (420).
Studdert, Capt. T. (386).
Sutherland, Major (17).
Swaine, F. (317), (318).
Tayler, W. (174), (221), (251).
Taylor, P. Meadows, p. 107.
Taylor, W. (454).
Thompson, J. (514).
Thompson, J. C. (484).
Thomson, J. (371).
Tirpenne, —, p. 110.
Tomkins, C. J. (175), (204), (382), (389), (519), (537).
Trapaud, E., pp. 106, 109.
Tremenheere, Lieut., p. 109.
Tudot, —, p. 110.
Turner, C. (16), (223), (261), (301), (434), (487), (515), (572).
Turnerelli, P. (572).
Vandergucht, G. (35), (45).
Vendramini, J. (235).
Verelst, W. (19).
Vertue, G. (222), p. 108.
Vigne, G. T. (425).
W., W. A. (210).
Wagstaff, C. E. (234), (415).
Wales, J. (223), (265), pp. 109, 110.
Walker, Emery (551).
Walker, E. (205), p. 109.
Walker, F. F. (370).
Walker, W. (369), (401), (405), (419), (518).
Walker, — (231).
Walton, C. W. (346), (372), (559), (584).
Ward, F. S. (10), (14), (21), (22), (24), (25), (27), (30), (31), (34).
Ward, G. R. (367), (483), (490), p. 112.
Ward, — (98).
Watson, T. (103).
Watts, G. F. (482), (583).
Wedgwood, J. T. (370).
Weekes, H. (242), (370), (411), (435).
Wehrschmidt, D. (585).
Wells, J., p. 109.
West, Sir B. (29).
Whitcombe, — (63), (64).
White, Major G. F. (470), (476).
Wilkie, Sir D. (250).
Willermin, Lieut. W. (515).
Williams, J. (16).
Williamson, Lieut.-Col. (493).
Willison, G. (12).
Wilson, T. H., p. 112.
Winser, Miss M. (302).
Winterhalter, F. X. (247), (248).
Wirgman, T. B. (126), (129), (347), (422).
Wright, J. M. (17), (176).
Wyatt, Sir M. Digby, pp. vii, xii–xv.
Young, Capt. C. B. (473), (475).
Yule, Sir H., p. 105.
Zoffany, J. (77), (84), (102), (106), (108), (256), (262), (385), (560).

SUPPLEMENTARY NOTE.

Since the printing-off of this catalogue there has been placed in the first floor corridor a cabinet containing specimens of medals, &c., awarded to members of the Indian Military Forces. A detailed account of its contents will be found in the *Times* of 8th October 1924.

Attention may also be called to the marble tablet in the same corridor erected to the memory of the 30 members of the India Office and the India Store Depôt who lost their lives in the Great War. The design was prepared by Mr. T. H. Winny (the India Office Surveyor) and the work was executed by Messrs. Farmer and Brindley. The memorial was unveiled by Lord Crewe on 25th February 1921.

ART TREASURES AT THE INDIA OFFICE.

Times of India 9.12.24.

HISTORICAL PAINTINGS.

Few passers-by in Whitehall can be aware of the large extent to which the India Office is a treasure-house of fine art. A descriptive catalogue of the paintings, statues, etc., of the Office, has been revised by the historio-grapher to the Secretary of State, Mr. William Foster, by whom it was originally prepared and is now available through the Stationery Office. It contains nearly 600 entries of pictures and statues, and mentions many articles of artistic and historical interest, such as the early Chippendale chair now used by the Secretary of State at meetings of the India Council, and formerly the seat of the chairman of the East India Company; Tipu Sultan's Koran; and numerous unframed drawings and prints.

The Council Room is adorned with Romney's full-length Warren Hastings, Sir Joshua Reynolds's Major-General Stringer Lawrence, and Robert Home's Earl of Mornington (afterwards Marquess Wellesley). During a recent cleaning, the portrait of Lieutenant-General Sir Eyre Coote was found to have on it the date 1783 and a monogram reading apparently "J.T.S." This suggests that it was painted by John Thomas Seton, who was never in India and must therefore have based the work on such material as was available in the absence of the original.

There are in the Office complete collections of etchings or photographs of all past Secretaries of State, Viceroys, and Permanent Under Secretaries. Among the many historical scenes portrayed on the walls is Benjamin West's painting of Shah Alam (the Great Mogul) conveying the grant of the Diwani (or fiscal administration) of Bengal, Behar, and Orissa to Clive. Another by Edward Penny depicts the great pro-Consul receiving from the Nawab of Bengal the grant of a sum of money which was applied to establish Lord Clive's Fund for Disabled Soldiers.

Scotsman. Edinburgh 16.12.24.

Art Treasures in Whitehall.

It is not generally known that the India Office, besides fulfilling its primary object of a department of State, is also a museum in which are housed paintings by Romney and Reynolds, many priceless illuminated manuscripts, and a variety of other treasures, including a wonderful collection of clocks. Most of the objects came into the possession of the India Office at the winding-up of the East India Company. Warren Hastings, whose portrait by Romney is one of the gems of the collection, was in the habit, in common with other officers of the East India Company, of sending from India to the Company's headquarters consignments of curios and rare objects of art, and these were ultimately left as a legacy to the Government. The India Office library, which is not open to the general public, has a choice collection of Elizabethan manuscripts, and many Persian and Sanskrit "first editions."

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